DOCUMENT RESUME

ED 355 155 SO 022 983

AUTHOR	May, Wanda T.
TITLE	What in the World Is Music in "World of Music?" A Critique of a Commonly Used Textbook Series. Elementary Subjects Center Series No. 76.
INSTITUTION	Center for the Learning and Teaching of Elementary Subjects, East Lansing, MI.
SPONS AGENCY	Office of Educational Research and Improvement (ED), Washington, DC.
PUB DATE	Jan 93
CONTRACT	G0087C0226
NOTE	173p.; For other titles in this series, see SO 022 980-987.
AVAILABLE FROM	Center for the Learning and Teaching of Elementary Subjects, Institute for Research on Teaching, 252 Erickson Hall, Michigan State University, East Lansing, MI 48824-1034 ($16).
PUB TYPE	Book/Product Reviews (072)
EDRS PRICE	MF01/PC07 Plus Postage.
DESCRIPTORS	Content Analysis; *Educational Objectives; Elementary Education; Elementary School Curriculum; *Music Education; *Teacher Role; *Textbook Content; Textbook Evaluation
IDENTIFIERS	*World of Music (Textbook Series)

ABSTRACT

This report analyzes the 1988 edition of the Silver Burdett & Ginn (SBG) "World of Music" elementary music textbook series and in particular critiques the materials for grades 1-6. The study was guided by a large set of framing questions requiring a detailed examination of the series' goals, rationale, and structure; content selection, organization, and emphasis; the coherence of content explication in the student text; suggestions made to teacher-users about the kinds of teaching, learning, and classroom discourse that should occur; the nature of the activities and assignments provided and/or suggested in the text lessons and ancillary materials; and the purposes and nature of assessment and evaluation of student learning that was provided and recommended. Silver Burdett & Ginn is a publisher with a long, respected history in publishing music textbooks. Perhaps by trying to be all things to all people, the 1988 edition of "World of Music" failed to provide a coherent vision of music education and what teaching/learning for musical understanding could look like and entail. This detailed critique points out the numerous ways in which the possibilities for meaningful learning in music were thwarted at almost every turn without a compelling vision to guide teachers and students along the way. A list of 35 references is included and 3 appendices are attached. Appendix A provides the framing questions used in the study; Appendix B contains a transcript of the original notes and summary comments on the Activity Sheets for grades 2 and 5; and Appendix C contains the original notes and summary of the assessment and evaluation. (Author/LBG)

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ED355155

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Elementary Subjects Center
Series No. 76

WHAT IN THE WORLD IS MUSIC IN *WORLD OF MUSIC*? A CRITIQUE OF A COMMONLY USED TEXTBOOK SERIES

Wanda T. May

Center for the Learning and Teaching of Elementary Subjects

Institute for Research on Teaching

College of Education

Michigan State University

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Wanda T. May

Published by

The Center for the Learning and Teaching of Elementary Subjects
Institute for Research on Teaching
252 Erickson Hall
Michigan State University
East Lansing, Michigan 48824-1034

January 1993

This work is sponsored in part by the Center for the Learning and Teaching of Elementary Subjects, Institute for Research on Teaching, Michigan State University. The Center for the Learning and Teaching of Elementary Subjects is funded primarily by the Office of Educational Research and Improvement, U.S. Department of Education. The opinions expressed in this publication do not necessarily reflect the position, policy, or endorsement of the Office or Department (Cooperative Agreement No. G0087C0226).

Center for the Learning and Teaching of Elementary Subjects

The **Center for the Learning and Teaching of Elementary Subjects** was awarded to Michigan State University in 1987 after a nationwide competition. Funded by the Office of Educational Research and Improvement, U.S. Department of Education, the Elementary Subjects Center is a major project housed in the Institute for Research on Teaching (IRT). The program focuses on conceptual understanding, higher order thinking, and problem solving in elementary school teaching of mathematics, science, social studies, literature, and the arts. Center researchers are identifying exemplary curriculum, instruction, and evaluation practices in the teaching of these school subjects; studying these practices to build new hypotheses about how the effectiveness of elementary schools can be improved; testing these hypotheses through school-based research; and making specific recommendations for the improvement of school policies, instructional materials, assessment procedures, and teaching practices. Research questions include, What content should be taught when teaching these subjects for understanding and use of knowledge? How do teachers concentrate their teaching to use their limited resources best? and In what ways is good teaching subject matter-specific?

The work is designed to unfold in three phases, beginning with literature review and interview studies designed to elicit and synthesize the points of view of various stakeholders (representatives of the underlying academic disciplines, intellectual leaders and organizations concerned with curriculum and instruction in school subjects, classroom teachers, state- and district-level policymakers) concerning ideal curriculum, instruction, and evaluation practices in these five content areas at the elementary level. Phase II involves interview and observation methods designed to describe current practice, and in particular, best practice as observed in the classrooms of teachers believed to be outstanding. Phase II also involves analysis of curricula (both widely used curriculum series and distinctive curricula developed with special emphasis on conceptual understanding and higher order applications), as another approach to gathering information about current practices. In Phase III, models of ideal practice will be developed, based on what has been learned and synthesized from the first two phases, and will be tested through classroom intervention studies.

The findings of Center research are published by the IRT in the Elementary Subjects Center Series. Information about the Center is included in the IRT Communication Quarterly (a newsletter for practitioners) and in lists and catalogs of IRT publications. For more information, to receive a list or catalog, or to be placed on the IRT mailing list to receive the newsletter, please write to the Editor, Institute for Research on Teaching, 252 Erickson Hall, Michigan State University, East Lansing, Michigan 48824-1034.

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Abstract

This report presents a detailed analysis of the 1988 edition of Silver Burdett & Ginn's *World of Music,* a K-8 music textbook series, but in particular, a critique of the materials for grades 1-6. It is not a superficial content analysis or "word/picture count" as many textbook critiques go. The study was guided by a large set of framing questions requiring a detailed examination of: the series' goals, rationale, and structure; content selection, organization, and emphasis; the coherence of content explication in the student text; suggestions made to teacher-users about the kinds of teaching, learning, and classroom discourse that should occur; the nature of the activities and assignments provided and/or suggested in the text lessons and ancillary materials; and the purposes and nature of assessment and evaluation of student learning that was provided and recommended.

Because of textbook adoption policies and large adoption states, publishers who dominate the textbook market have a strong influence on what students have an opportunity to learn (and not) in various subject areas. Silver Burdett & Ginn is one such publisher with a long, respected history in publishing music textbooks. The 1988 edition of *World of Music* represents a somewhat radical departure from SBG's own tradition. Perhaps by trying to be all things to all people, *World of Music* fails to provide a coherent vision of music education and what teaching/learning for musical understanding could look like and entail. This detailed critique points out the numerous ways in which the possibilities for meaningful learning in music are thwarted at almost every turn without a compelling vision to guide teachers and students along the way.

WHAT IN THE WORLD IS MUSIC IN *WORLD OF MUSIC?*
A CRITIQUE OF A COMMONLY USED TEXTBOOKS SERIES

Wanda T. May[1]

The research program of the Center for the Learning and Teaching of Elementary Subjects involves examining elementary-level teaching and learning in the arts (visual arts and music), mathematics, science, social studies, and literature. Of particular interest to researchers is the improvement of teaching these subjects to enhance students' depth of understanding and meaningful applications in everyday life. Phase I of this work encompassed extensive literature reviews, surveys, and interviews of expert opinion in these various subjects concerning: (a) what knowledge is most worthwhile to emphasize in each subject area, how to teach it, and how to evaluate student learning; and (b) how to conceptualize and assess students' abilities to think critically and/or creatively about this content and apply their knowledge within problem-solving and decision-making contexts. See May (1989) for an extended literature review on arts education; May (1990b) for expert music educators' opinions concerning ideal music curricula; and May (1990c) for an overview of the Center's research program as it relates to music.

Phase II studies describe current practice, including analyses of state- and district-level policies and curriculum guides, analyses of commercial curriculum material (including this report), and analyses of enacted curricula observed in selected classrooms of exemplary teachers in the elementary subject areas cited above. Phase III of the Center's work is devoted to improvement-oriented studies and/or syntheses of findings from earlier phases of our work where concerns for practice are further developed and elaborated.

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Our analyses of commercial curriculum material were guided by a common set of framing questions used across each subject area (see Appendix A). Discussion of the curriculum selected and methods of analysis are presented in detail under the section, "Selection of Curriculum Materials and Methods of Analysis," following an introduction of critiques of textbooks. These framing questions were designed to produce a comprehensive, detailed analysis of curriculum material in each subject area which would consider not only the content of the student text but the larger set of curriculum materials that might be used by a teacher (ancillary materials such as worksheets, tests, etc.). While we did not study implementation or textbook use, we examined how this material, in and of itself, might help or hinder teachers in crafting meaningful lessons.

In sum, the analysis which follows extends far beyond a traditional "content analysis" or superficial critique. The framing questions examine the stated goals and intended outcomes of the curriculum, the stated rationale as to why the curriculum is organized the way it is, choices related to content selection and representation, the substance and coherence of the content presented and explained to teachers and students, suggestions made to the teacher about questions to ask students and the kinds of classroom discourse apt to occur if the text were used faithfully by the teacher as expository or authoritative text with little adaptation, the nature of the activities and assignments provided for students or recommended to teachers, and how students' learning would be evaluated.

Goals in Music Education Related to Curriculum Materials

The Music Educators National Conference [MENC] (1986) identified the following goals for music education and the fundamental purpose of teaching music: "to develop in each student...the ability to perform, to create, and to understand music" (p. 13). As a result of a quality music program and according to MENC, desired outcomes would be that students:

> 1. are able to make music, alone and with others;
> 2. are able to improvise and create music;
> 3. are able to use the vocabulary and notation of music;
> 4. are able to respond to music aesthetically, intellectually, and emotionally;
> 5. are acquainted with a wide variety of music, including diverse musical styles and genres;
> 6. understand the role music has played and continues to play in the lives of human beings;
> 7. are able to make aesthetic judgments based on critical listening and analysis;
> 8. have developed a commitment to music;
> 9. support the musical life of the community and encourage others to do so; and
> 10. are able to continue their musical learning independently. (pp. 13-14)

While no single textbook series or commercial set of materials can reasonably help students achieve all of the above goals, curriculum materials are published and used as an important tool for teaching and learning music. This is particularly the case for materials developed for use by elementary classroom teachers who may have little expertise or confidence in teaching music, and who, as a result, may rely more heavily and uncritically on the "expertise" of commercial materials and textbook authors than would music teachers with specialized training.

Whether used by classroom teachers or specialists, we must acknowledge that curriculum is more than a program or materials used. Curriculum is what students have an opportunity to learn (and not). These opportunities--and the nature, number, and quality of these opportunities--are created by teachers' disciplinary knowledge, pedagogical knowledge and skills, dispositions toward music, and their selection and organization of musical content and experiences in the real structures and sociopolitical context of schools. Also, we must acknowledge that teachers are professionals who, while they may have long-term goals and objectives, make curricular decisions on a daily and short-term basis, responsive to the needs and interests of students in a particular context. Thus, we would expect to see differences in how individual teachers interpret, adapt, and use identical curriculum materials. I do not view teachers as technicians who must faithfully implement others' conceptions of curriculum or subject matter. However, materials need to be conceived and designed by authors in such a way that teachers can make informed curricular and pedagogical decisions.

Given the above caveats, an analysis of textbooks or curriculum materials is an analysis of only one of the important tools or dimensions of teaching and learning subject matter. The more interesting questions are: As professional discourse and "authoritative" text, what do the authors and publishers claim about the goals, structure, content, and activities in these materials, and how well are these claims supported throughout the text and/or series (internal logic and consistency)? If a textbook series or particular materials were used blindly and uncritically by the teacher and students, what about music is apt to be taught and learned? What goals in music education are more likely to be attended to or omitted? What are students apt to understand as "music" as a result of encountering and using this material over a period of time? And, if we were concerned about students developing a more in-depth, meaningful, appreciative, and critical understanding of music (as opposed to fragmented, routinized performance), would this material help the teacher and students achieve such a goal?

The above kinds of issues and questions guided Center researchers in the development of a common set of framing questions used in the analyses of commercial curriculum material in several subject areas. Rather than focus on mere content analysis, the framing questions were designed to produce comprehensive and detailed analyses of multiple dimensions of these materials--from the student texts to the teacher's guide, accompanying materials (worksheets, tests, recordings), and suggestions for lesson structure, assignments, activities, extensions, and subject-matter integration.

Because the central research focus of the Center is developing students' understanding, critical thinking, and meaningful applications in specific subject areas, the framing questions attended explicitly to these dimensions of learning. After in-depth literature reviews related to cognition, creative and critical thinking (May, 1989), subject-specific research on teaching and learning for understanding, and others' critiques of existing commercial materials, the Center identified the following features of curriculum materials that would be "ideal" in working toward the goal of teaching for understanding:

1. balancing breadth with depth by addressing limited content, but developing it sufficiently to ensure conceptual understanding;
2. organizing the content around a limited number of powerful ideas (basic understandings and principles rooted in the disciplines);
3. emphasizing the relationships between powerful ideas, both by contrasting along common dimensions and integrating across dimensions, so as to produce understanding or knowledge structures that are more coherent and cohesive;
4. providing students not only with direct instruction, but also with opportunities to actively process information, construct meaning, and reflect upon their learning; and
5. fostering problem solving and other higher-order thinking skills in the context of knowledge application; thus, the focus is less on thinking processes per se, and more on how to make use of previously acquired knowledge in new contexts.

The Center's notions about teaching for understanding and "critical thinking" extend beyond narrowly-defined developmental schemes (Piaget), linear or step-wise hierarchies (Bloom's taxonomy or Gagné), or generic thinking-skills programs divorced from subject-matter content. Developing understanding of a subject is a thoughtful, reflexive endeavor involving propositional, procedural, and conditional knowledge embedded in a social context of discipline-based inquiry and discourse, multiple encounters with a limited number of powerful ideas in a subject, and opportunities to explore one's developing understanding of a discipline by linking and applying this knowledge in a variety of ways.

Meaningful understanding involves more complex, critical thinking than merely recalling facts or comprehending. For example, students may learn what a melody is in music, but the more important question is *why* should they know this, and what can they do or appreciate better with this kind of understanding? How is understanding melody related to other "big ideas" or fundamental ways of knowing and experiencing music? Thus, when Center researchers use terms such as "higher order thinking or applications," we mean to imply this sort of complex, conceptual, and socially situated web of understanding rather than some abstract notch on a hierarchical ladder. Finally, we cannot attend to students' active construction of meaning or developing knowledge in subject areas and ignore the power and significance of developing dispositions to engage in meaningful learning in a supportive social context.

What's Wrong with Music Textbooks? A Synthesis of Criticism

In music, there seems to be a paucity of analyses and critiques of curriculum materials, particularly elementary textbook series. One exception is Harris's (1985) study of authors' claims espoused in professional journals versus their statements appearing in Silver Burdett's teacher editions from 1885-1975. Harris compared authors' statements from articles and textbook series for their degree of congruence or divergence in five areas: (a) philosophy of music education; (b) objectives of elementary school music; (c) methods and materials for teaching music in the elementary school; (d) selection and organization of experiences for students; and (e) evaluation of the elementary school music program.

According to Harris (1985), changes over time in the materials generally reflect changing views of music education in the U.S. For example, philosophy of music education has evolved from a narrow focus on sight-reading to the provision of a complex musical program. Objectives have evolved from a single focus on teaching sight-reading skills to an expanded view that includes aesthetic education. Methods and materials increased from a few slim volumes containing a strict sequence of activities to a multiplicity of visual and audio materials from which a teacher could select. Experiences ranged from a focus on singing and music appreciation to an emphasis on perceiving aesthetic import. The few statements about evaluative procedures showed little consistency in Harris's study. Finally, the degree of agreement between professional articles and series statements varied widely. Harris claims that as the number of persons involved in the preparation of a series has grown since 1950, the amount of influence exerted by an individual author has declined. The amount of agreement between article and series statements generally has decreased over the years.

Another study that informs research related to elementary music teaching, activities, and materials is that of Bryson (1982). Through questionnaires from 322 nonspecialist, elementary teachers in 31 schools, Bryson determined that the most frequently used activities in music instruction were: singing unaccompanied, singing with records, listening to records, using musical audio-visual materials, using movement, and correlating music with other subjects. Less than 44% of the teachers reported using music to develop learning skills or planned musical programs, to help children create music, or to use rhythm, melody, and folk instruments. Intermediate and upper elementary teachers were inclined to use fewer of the above activities than the primary-level teachers.

In Bryson's (1982) study, when asked to choose activities as areas for future inservice or workshops, over half of the teachers chose using music to develop learning skills, correlating music with other subjects, and movement activities. Correlating music was ranked as first choice by the largest number of teachers. Because many music textbook series are designed to be used by classroom teachers (not specialists), the focus on singing, interdisciplinary correlations, and audio resources such as records seems understandable. But, as is apparent from Bryson's study, teachers seemingly are unfamiliar with what kind of learning can be developed in or through music. If music textbooks are to offer more than "songs to sing," much more needs to be included in texts to help teachers develop musical understanding along with their students and to make more defensible interdisciplinary connections.

Kavanaugh (1982) investigated the kinds of instructions provided teachers by authors and publishers of elementary music series in terms of developing children's voices. Teacher editions of grades one, three, and five of Silver Burdett Company and the American Book Company during 1945-1975 were subjected to content and musical analyses. Over 720 songs were randomly selected and analyzed in terms of song ranges and pitch levels. Seventeen analyses of variance were conducted to test for differences among grades, between companies, and among eras. Kavanaugh noted that great diversity existed in the objectives related to singing. If the development of the child's voice has been a goal in elementary music series, it is not manifest in these series nor made very clear. Conceptual development in other areas through singing increased in the series published 1955-1975. Melodic ranges were lower in later series, but the range interval remained consistent. First-grade song tessituras were quite high. One of the overall problems cited by Kavanaugh is that textbook authors do not explicitly use nor cite research findings related to developing the student's voice as a subgoal or skill in music education. When most music textbook series are oriented primarily toward vocal music learning and developing a song repertoire, this criticism seems well founded.

Continuing this theme of vocal learning, elementary music specialists have particular perceptions of music education goals, teacher competencies, and the preparation necessary for teaching singing. Stafford's (1987) findings suggest that specialists ranked "enjoyment of music," "increased understanding and sensitivity to music," and "music literacy" as the three most important goals of vocal instruction in the elementary school. The most important kinds of teacher knowledge related to these goals were that the teacher should demonstrate understanding of basic principles and techniques necessary for good vocal sound, a clear aural concept of appropriate singing tone for children in grades K-6, and acquaintance with an appropriate variety of song repertoire. Teacher skills and attitudes necessary for such goals were identified as being able to demonstrate effectiveness in teaching rote songs to children, effective motivational techniques which result in children wanting to sing, and being able to evaluate/assess the effectiveness of one's classroom singing instruction.

Curry (1982) evaluated five elementary music textbook series, grades two and five in particular, to determine the quantity and manner of presentation of African and Afro-American music. Although Curry (1982) found spirituals, blues, jazz tunes, and work songs that represent Afro-American culture, selections were seldom identified as such. Further, songs representing both the African and Afro-American cultures usually did not have annotations or pronunciation cues, nor were they closely tied to childhood experiences. When these annotations appeared, they most often appeared in the teacher's manual only. However, the same information provided for folk songs of other cultures often was found in both the student and teacher editions.

Technology provides a new, interesting dimension of curriculum materials and learning in music--in particular, via computer programs. Conant (1988) examined the use of computer software ("The Music Construction Set") and its effects on upper elementary students' cognitive processes. In an experimental study, she explored students' understanding of global-texture, melody contour, abstraction, and closure. Students in the experimental group created their own melodies, harmonized them, and developed a rhythmic accompaniment for these melodies. Results showed gains in three of the four categories and *t*-test significance in texture.

Anecdotal data from the above study revealed certain advantages of a computer learning environment for music. Students regarded using a computer as easier than playing an instrument. Learning music fundamentals was said to be facilitated subliminally by the program menu. Hearing original compositions played back immediately encouraged revisions and new ideas, and seeing and hearing music simultaneously helped student recognition of texture, melody contour, and abstraction. Thus, for some students, computer software may facilitate enjoyment of music, creativity, and a more experiential understanding of music than textbooks or group vocal or instrumental instruction. This seems particularly important for upper elementary students who by this age may have decided that they are not "good" in music and cannot play an instrument nor sing well. The instructional design features of some computer software may help extend what it means to learn, understand, compose, or perform music beyond the typical fare of elementary music programs and textbook series.

Technology aside, the most widely adopted curriculum material in elementary music is the graded textbook series. Despite this fact, we still have little knowledge about how this material actually is used in music instruction or classrooms. For example, in several case studies conducted by the Center (May, 1990a; May, in press), the only time music texts were observed to be distributed and used by students in specialists' classes was as "lap boards" so that students could work on teacher-made call charts. When I taught elementary music, I had two sets of music texts but rarely used these with students. I found using textbooks in music class a hassle, too time-consuming to pass out and retrieve every 50 minutes, and too passive an approach to teaching and learning music. Other music specialists may feel likewise.

My music program was not simply about learning songs, which both series available to me seemed to feature. Like many music teachers, I suspect, I selectively used material from these series, related recordings, my own developed "listening library," available classroom instruments, and other resources to create a music program, units, and lessons. I developed instructional materials of my own design (e.g., overheads, call charts, audiotapes, study guides, learning centers for students' musical exploration and composition), and composed and/or duplicated music from a variety of sources--including music created by my students. Having little formal training as a music *specialist,* per se, I drew upon many things to create a music curriculum: my genuine interest in diverse forms of music, knowledge of my students, familiarity with music series and a not-so-helpful district curriculum guide, and my pedagogical preferences or strengths. These were used as a flexible guideline for determining what concepts and musical repertoire might be appropriate to present at each grade level in my particular school context.

Therefore, without research on the *use* of music texts in classrooms, critiquing what is or is not in them seems to be a moot exercise. However, thousands of texts are created, produced, and then adopted and purchased by school districts, implying that these materials are used by teachers and students. We just do not have an adequate understanding of how these materials are actually used in music classes or classrooms, whether music is taught by music specialists or classroom teachers.

Criticisms of Textbooks in General

What have we learned from intensive analyses and critiques of textbooks in general, across subject areas? Textbooks, particularly in other subject areas, have been and continue to be subjected to an array of research questions. Squire (1988) outlines these research interests into the following categories: historical studies of textbooks, readability studies, instructional design, visual design, evaluation of textbooks, the quality of instruction in texts, the uses of texbooks to study curriculum (changes in the disciplines over time), the uses of textbooks in the classroom, textual analysis, and the politics and process of textbook selection.

Tyson-Bernstein (1989) cites the following generic problems of contemporary textbooks: (a) They contain more topics than could be treated respectfully. (b) The coverage of each topic, even the most important ones, are so superficial that the reader would have to already know a great deal about the subject in order to make sense of the material. (c) The writing often is wooden and dry with monotonous prose and simple declarative statements of about the same length from elementary to junior-high level books. Few adjectives or vignettes enliven the text, and there are few counter examples to round out concepts and ideas. (d) Authors all too often do not provide the reader with a context that would make presented facts and ideas meaningful. (e) Information about minorities and women are tacked on rather conspicuously, rather than well integrated into the material. (f) An excessive amount of space in books is allocated to pictures and graphics, many of which appear to be unrelated to the text. Comparing recent books and those of a decade ago reveals an increase in the proportion of graphics and white space to text, compressing text coverage even more. Tyson-Bernstein (1989) also found additional problems unique to each discipline. For example, biology and life science texts were a rubble of facts because the organizing structure of modern biology--evolution--has been systematically removed from texts.

Teachers fit as prominently in textbook design, content, adoption, and use as do state and local policies. For example, Tyson-Bernstein (1989) suggests that studies show that the cosmetic features of textbooks strongly influence teacher preferences. So, "publishers...allocate disproportionate resources to packaging, cover designs, and pictures in order to sell their books" (p. 11). Jazzy layouts, vocabulary words in boldface type or bright color, pedagogical buzz words (such as "critical thinking skills") in large type, and conspicuous summaries at the end of chapters capture the attention of teachers. Also, teachers increasingly favor textbook programs that have labor-saving extras such as workbooks, test packets, ditto masters, or posters, particularly when teachers presume an adoption or purchase means getting these materials "free."

Rather than a narrowly defined "readability formula," the style of writing in textbooks seems to make a difference in student understanding. For example, Graves and Slater (1986) demonstrated significant improvement in student understanding of text passages when these were rewritten by linguists, composition specialists, and professional writers from Time-Life. Thus, more emphasis on "assessing clarity of expression and felicity in presentation of ideas" in textbooks is needed (Squire, 1988, p. 134). In elementary music texts, there is little written text or explanation related to the concepts or songs at hand. Most space is taken up by the songs themselves (music as the text) and illustrations about the content or lyrics of the songs--not music concepts. Given current music texts and commercial materials, learning musical concepts must be facilitated in ways other than through reading or story examples typical of other subject-area textbooks.

The visual design of texts--or typology and illustration--have been studied, albeit not extensively. Most researchers in this area report that illustration can "facilitate or hinder comprehension, depending on the nature of the visual, its location, and the extent to which it is designed to direct readers to the instructional focus rather than detract from it" (Squire, 1988, p. 135). Visual design and illustration seem critical in music textbooks where there is little explanatory text to read or foster understanding. Samuels (1970) even suggested that color illustration can negatively impact children's learning to read at the primer level by drawing attention away from words. The same may be true for musical text or notation. Bryant, Brown, Silberberg, and Elliot (1980) found that humorous illustrations in texts have little effect on comprehension and a negative impact on plausibility.

Attention to the instructional uses of illustration are virtually unknown in the research literature. Again, visual material in textbooks may teach or confuse students, depending on how a teacher calls students' attention to this material in instructional discourse. Some studies (Houghton & Willows, 1987) suggest that competition in the publishing world determines how many illustrations will be incorporated in a text and where they will be placed. Publishers' decisions most often rely on intuition, not on research. They ask if the illustrations capture interest, motivate discussion, or heighten student interest. In studies focused on teachers' reported instructional use of illustrations in texts, teachers were found to make few references to textbook illustrations in their teaching.

Studies in instructional design have attempted to create guidelines for developing more effective texts (Brezin, 1980; Hartley, 1985; Zahn, 1972). Others have explored the effectiveness of including instructional strategies such as questioning (Armbruster, 1987; McGraw & Groteluesehen, 1971), embedding headings and processing aids, metadiscourse and use of refutation (Hynd & Alvermann, 1986), teaching the main idea (Baumann, 1986), and coherence (Beck, McKeown & Omanson, 1984).

Objections to textbooks, from one perspective or another, have been voiced for decades. For example, in the late 1930s, book burning throughout the United States of a liberal social studies program was explored by its senior author, Harold Rugg (1941). In the 1960s, there was increased concern for equitable representation and fair depiction of minorities and females in textbooks (Afro-American, Native American, Hispanic, and Asian American). A comparison of contemporary texts and those published 30 years ago will demonstrate a positive response to this criticism. However, other than Curry's (1982) research cited above, I have found few critical studies of *music* curriculum materials in this vein. The selections, content, and messages of music textbooks in terms of social and cultural equity are deceptively balanced if one relies solely on a cursory glance at a text's song index, "countries" or "cultures" featured, illustrations, and rhetorical talk about music as a "universal language" in the introductory pages of a text (May, Lantz & Rohr, 1990). Like most American social studies textbook series (Brophy, 1990), music texts may promote an arbitrary "expanding horizons" approach to understanding oneself in social relation to community, ethnicity, and culture; nationalism in the form of patriotism and ethnocentricism rather than pluralism; and civic education of the most uncritical, uncontroversial sort. Another negligent feature of music texts is how history or the historical/social features of music are fragmented and decontextualized in their presentation to the point of meaninglessness and outright distortion (to be discussed later).

While the goals of music education imply a wide range of knowing and doing in music, music textbooks at the elementary level focus mostly on vocal music, performance, and song repertoire. While other disciplines seem to have some influence on changing the content and features of published curriculum materials in their subjects as their knowledge develops and interests shift, there seems to be little revision reflected between discipline and school subjects and materials in music beyond a publisher's introductory pages, rhetoric, and the insertion of "new" pedagogical buzz words.

Inserting Kodály or Orff references and activities into music texts, for example, does not guarantee that teachers will understand or use such specialized, imported methods in their actual teaching, particularly classroom teachers who are likely to be unfamiliar with these methods (May, 1989). Mere insertion--even for specialists--does not reflect any discipline-based agreement that these theories and methods are better than others. Is a commonly used, market-share, elementary music textbook series really any different than it was 20-30 years ago in content or in instructional format and presentation as a result of applied research in the field of music education, teaching, and learning? While Harris's (1985) study suggested that changes in the discipline were reflected in textbooks over the years, we only know that interests have proliferated and expanded.

This presents us with the same "mentioning" and breadth-over-depth problems identified in other subject-area textbooks. Surely, some things are more important to learn in music than others, but we have little guidance about what these are--at least as expressed in textbook series. Contemporary music methods texts used in educating future music teachers reflect few fundamental changes in pedagogical thought about teaching and learning. For example, college texts that superficially present Piaget, Gagné, or Bloom's taxonomy as guidelines for pedagogical decisions and practice in music instruction are severely dated given recent advances in psychology, particularly in the areas of cognition, socially constructed and situated learning, and critical thinking. The use of such examples in methods texts suggests that music education has nothing distinctive to offer novice teachers in terms of its own discipline and that teaching/learning related specifically to music bears little relationship to theory(ies) developed in music, aesthetics, educational psychology, or the humanities writ large.

In summary, we can conclude from the above discussion that we know very little about the design, structure, or content of existing music textbooks because so few textbook studies have been conducted in music. Were we to explore research related to other subject areas and textbook analyses, we would find some valuable questions and frameworks for music educators, researchers, and teachers to think about and use in developing and assessing music curriculum materials. We also know very little about the use of music texts, what sense teachers and students make of such materials, or what students learn about music as a result of using these materials. Do most teachers (as I did) "pick and choose" from several sources, never pass out textbooks to students, nor teach specifically from these on a consistent basis? What substantive criteria--rather than favorite songs, flashy illustrations, or "free," time-saving resources--guide teachers' decisions to use, modify, or reject commercial materials? Are classroom teachers any more reliant on music textbooks than specialists? We simply do not know. In most other disciplines, teachers often refer to the textbook as "the curriculum." One wonders if this also is true for teachers of music. If not the textbook series, then what *is* the music curriculum in most elementary classrooms?

Selection of Curriculum Materials and Methods of Analysis

The Center's critiques of curriculum materials are derived from a comprehensive set of framing questions and subquestions involving the following general dimensions: (a) goals, (b) content selection, (c) content organization and sequencing, (d) content explication in the text, (e) likely teacher-student relationships and classroom discourse, (f) activities and assignments, (g) assessment and evaluation, and (h) directions to the teacher. (Specific questions under each of these categories and responses to these from the analysis will follow in this report. See Appendix A for the complete list of questions.)

The Center's critiques of commercial curriculum materials involved analyzing one or two of the most widely adopted, current textbook series in a given subject area (commonly used, or having a large market share among series publishers). We selected Silver Burdett & Ginn's *World of Music* (1988) series as the commonly used music text in the U.S. on this basis. (Textbook authors are cited separately before the reference list.) The critiques also involved analyzing commercial materials identified by disciplinary scholars, textbook authors, and Center researchers as potentially "distinctive" in terms of emphasizing student understanding. Contemporary examples of "distinctive" commercial materials are more prevalent in mathematics and science than in other subject areas. For example, social studies textbook series are more alike than different (Brophy, 1990), and few contemporary examples of distinctive curricula can be found in music like the Manhattanville Music Curriculum Program [MMCP] (1970) funded in 1968. (For praise and criticisms of MMCP, see Colwell, 1986; Serafine, 1986; and Thomas, 1970). Gordon and Woods's (1985) *Jump Right In* program and *Music* (Meske, Andress, Pautz, & Willman, 1988), a texbook series published by Holt, Rinehart and Winston, could be viewed as potentially "distinctive" materials for elementary-level music education. However, *Jump Right In* is designed primarily for the upper elementary and middle school levels, and seemingly for use by music specialists.

After months of deliberation in the Center and developing the framing questions that would be applied to all curriculum materials, Lantz and I went our separate ways for several weeks to analyze the Silver Burdett & Ginn series, grades 1-6, using identical framing questions. In the beginning, we worked reflexively through the entire series, looking back and forth at the authors' claims, goals and objectives, and the concepts and content presented in the texts. We then examined the second- and fifth-grade levels in detail because we wanted to analyze representative primary and upper-elementary level texts. We selected these two grade-level texts for microanalysis because the music scholars and teacher experts interviewed in Phase I, Study 3 of the Center's research program assessed this textbook series with a particular emphasis on these two grade levels in light of their conceptions of an "ideal" music curriculum (May, 1990b).

The research assistant and I engaged in extensive concept mapping, trying to ascertain the scope, sequence, and linkages made within these two grade levels with respect to particular concepts and recommended activities to teachers for presenting these. For example, one concept we traced was understanding "melody." As we worked through the materials using the framing questions, we met frequently to compare notes, preliminary findings, and emergent questions. As a team, Center researchers met often to refine the framing questions and compare preliminary findings and emergent questions across subject areas and materials. We explored the instructional design of the series, analyzed the lesson-plan structure, likely teacher-student discourse, and suggestions to the teacher in terms of background knowledge for a lesson or song selection, explication of content, student activities, and recommendations for evaluation, extension, and interdisciplinary applications. We examined ancillary materials such as tests, worksheets (Teacher Resource File), and recorded music to see how these supported what was proposed to be learned at these two grade levels in the textbook. Thus, at each grade level, particularly grades 2 and 5, we examined the horizontal articulation of content, concepts, and experiences in terms of scope, sequence, and balance.

After engaging in grade-level microanalysis, we subjected the entire series to intensive analysis with respect to the vertical articulation of concepts and learning experiences by grade level. For example, we mapped "rhythm: steady beat" through grades 1-6. Again, we examined the scope, sequence, and balance of the curriculum, however, this time in terms of grade-level articulation and curricular "strands" which the textbook authors implied existed equitably. Concerned about the multiple goals of music education, we also subjected to scrutiny song selections, their cultural origins, photos/illustrations depicting persons (adults and students), and suggested teacher explanations about these selections with respect to equity issues (race/ethnicity, gender, social class, culture, social role, etc.). An analysis related to these critical dimensions is located in a separate report (May, Lantz & Rohr, 1990).

While most of the analyses were qualitative in character, we also subjected the materials to quantitative analysis such as counting and comparing the number of "listening lessons" by grade level. Some of these analyses were formulated because of the textbook authors' claims. For example, the *World of Music* authors' claim that many of the songs in the series are repeated more than once so that students can hear the same songs in different contexts or learn different objectives and concepts using the same material. To assess such a claim requires counting the number of songs that are cited and used more than once in a grade level or in the whole series, and assessing how differently, in fact, the same materials are presented and to be used. We combined conceptual frameworks and tools for analysis, for example, charting the nature of "tests" by grade level, number of tests, concepts emphasized, skills stressed, and the nature of the tasks involved in these tests to get a more comprehensive but detailed picture of *World of Music's* approach to evaluation and what students are asked to demonstrate as learning or musical understanding. After stumbling over some errors in illustrations and graphics and encountering multiple representations of musical ideas and concepts, we examined the visual representations throughout the series for their ambiguity, clarity, and consistency. Therefore, while common questions were used by all Center researchers, our particular curriculum materials, their unique features, authors' claims, and what we understood to be the broad goals in our respective disciplines provoked additional questions in our independent analyses by subject areas.

A Brief Overview of Silver Burdett & Ginn's *World of Music*

World of Music is a K-8 music series that includes sets of student textbooks and teacher editions per grade level, high-quality recordings to use at each grade level, and an extensive Teacher Resource File that includes small supplemental booklets: activity masters, Kodály handbook for K-6 only, Orff handbook, movement, classroom management/special learners handbook, multicultural music, challenges for the gifted and talented at levels K-5, and sight singing and show choir at levels 7-8 only. Also, there are test booklets and booklets for correlating music with reading/language arts, social studies, and English (all K-8). In grades 1-6 (the focus of this analysis), there are eight primary authors, a theme musical author, a movement author, and a producer of the vocal recordings. Most of the supplemental books (Teacher Resource File) are written by still other authors. There was an immediate concern by Center researchers (prior to in-depth analysis) that the vertical articulation and coherent treatment of musical concepts could be problematic because of this multiple authorship, particularly if there was little evidence of a strong theoretical framework undergirding the whole series to guide individual authors' work or if there was a lack of skillful editing, grade level to grade level.

At each grade level, the texts are organized into four sections according to what the authors identified as the "needs of teachers":

1. Music for Living--material related to music in everyday life or social, historical, and cultural ideas and values--primarily a social studies orientation and correlation;
2. Understanding Music--a "sequential" presentation of concepts and activities for developing musical concepts, reading skills, listening skills, and knowledge of musical styles;
3. Sharing Music--music designed for public performance with a short, musical program or theme musical; and
4. Sing and Celebrate--holiday and patriotic songs, or "songs just for singing"

Key strands proposed to provide a "structured learning program" throughout the series are concept development, listening skills, music reading, movement skills, and performance skills. The series includes "Listening Lessons," which the authors claim represent different musical styles, periods, and cultures, and provide opportunities for developing "greater music appreciation." The series contains two kinds of tests: (a) "Cognitive tests" that assess students' understanding of key musical concepts; and (b) "What do you hear?" tests that evaluate students' listening skills. Finally, the authors suggest that the series may be approached using a minimum number of lessons which they consider "most important for the developing of music concepts." This minimal program is indicated on the Planning Chart for Concept Teaching by page numbers (lessons) presented in boldface type. The "Enriched Program" includes additional lessons, which "may be added to the Minimum Program as time permits." Given this brief overview of the series, I now turn to the specific questions used for this comprehensive analysis.

Critique of *World of Music*

A. GOALS

1. Are selective, clear, specific goals stated in terms of student outcomes? Are any important goals omitted?

The goals in this series are difficult to locate and assess because the authors have not identified explicit goals for the series nor discussed these for the reader. Therefore, much must be inferred as to what the goals of the series actually are, and from a variety of locations in the text and supplementary materials.

Goals are implied in the introductory pages of the teacher's edition. First, the authors claim that *World of Music* is a "balanced program" between "music involvement" and "music study." Therefore, we can infer that the goal of the series is to give equitable attention to "involvement" and "study," even though we do not know what these things mean nor how they are different, as presented early in the text (p. T6). It isn't until page T29 that the authors define such, and then with little clarity:

> Involvement is central to all music experience. In becoming involved, the individual responds to some aspect of the expressive quality of music by singing, moving, listening, playing instruments, or creating...
>
> For music-learning to occur, involvement must be combined with study.
>
> Music-study procedures include defining, investigating, discriminating, analyzing, evaluating, organizing, and associating. Successful study results in the formation of concepts about music and in improved skills in listening, reading, and performing.

On page T29 above, these notions about involvement and study are presented as "the universals." We may infer that these are the primary goals of the series: to provide students with opportunities for musical involvement and study. Again, the authors claim that there is a "balanced" presentation of these two dimensions, stating that both experiences are "presented in virtually every lesson" and that these activities are interactive. "The ideal music-learning experience represents a swinging from involvement to study and back again so that each reinforces the other." Finally, the authors claim that this design "fosters immediate classroom success" and provides opportunities for "in-depth study that can form a foundation for lifelong interest in music."

Another way that we might infer the goals of the series is from the authors' claim that the series is balanced in terms of its organization into four particular sections. One section deals with "social, cultural, and historical values;" another with the "development of music concepts"; another, "refining performance skills"; and the fourth includes "songs for holidays, seasons, and special occasions." Thus, we may infer that the goals of the series are to help students: understand and appreciate the sociocultural and historical context of music; develop conceptual understanding of music as a distinct way of knowing or discipline with its own symbols, rules, concepts, and "language"; and refine their performance skills. In terms of goals, the fourth section is no different from the first; holiday and patriotic songs are culturally and historically situated. Such an organization is an arbitrary choice that makes little sense, intellectually. For example, how can the musical literature selected specifically for the development of musical concepts (Section 2) not have social, aesthetic, historical, or performance dimensions (dimensions said to be stressed in the other sections), and vice versa?

We can infer that the goals of the series are expressed in what the authors present as "key strands." These strands are concept development, listening skills, music reading, movement skills, and performance skills. As presented in the introductory pages and through rhetorical devices, the reader is led to believe that these strands will receive equitable attention in the series.

Finally, we might infer what the goals of the series are by what is communicated to parents in recommended sample letters to be sent home or "certificates of achievement" awarded to students (samples provided to teachers in the supplementary materials/booklets). Here are sample letters to parents, the first for grades 1-3 (p. T339), and the second, for grades 4-6 (p. T415). (I emphasize the only differences in the two letters by italics.)

> (Grades 1-3)
>
> Dear Parent,
>
> Your child is taking part in a variety of activities in music class. These are designed to help you child develop musical skill and to *know and appreciate many different styles of music.*
>
> Singing activities includes songs from our American folk tradition, songs from many different parts of the world, patriotic and holiday songs, and songs that are part of music dramas in which your child takes part. Your child will listen to music written in many styles and will play simple instruments. Movement is also a basic part of our program.
>
> You can reinforce what your child is learning in school in several ways. You can listen to music together and *you can attend school and community concerts.* You may also wish to take records and tapes from the library. Ask your child to tell you about music class activities. In this way, music class can be extended into your home.
>
> Sincerely,

> (Grades 4-6)
>
> *...become familiar with many kinds of performing groups.*
>
> Movement is also a basic part of our program. In addition, time is spent playing simple instruments and *discovering basic concepts about how music is put together.*
>
> ...listen to music together, attend community concerts, and *encourage your child to take part in school performing groups.*

The grades 1-3 letter supports the interpretation that the series is activity-based to develop musical skills (performance) with a broad exposure to a variety of songs. We also see that students will be playing simple instruments and engaged in movement activities. Singing activities are predominant, and we know students will be listening to music. Concept learning is not presented to parents as program goals in grades 1-3. The grades 4-6 letter supports similar, activity and skill-based goals as above. Students now will become familiar with performing groups, and parents are encouraged to support their children in school performance activities. Thus, the stress on performance is quite apparent in both communications to parents.

Learning musical concepts is presented in the grades 4-6 letter. Students will "discover basic concepts and how music is put together." This is not a constructivist notion of knowledge and learning, and it suggests passive acquisition of knowledge by stumbling upon concepts through singing and other performance activities. The view of knowledge forwarded here is biased toward an objectivist theoretical orientation; that is, music is viewed by the authors as a structured object, separate from the knower, which can be taken apart and put together. There is no idea here about building understandings, developing networks of knowledge, higher order thinking, critical thinking, understanding, or any explanation as to how this year's experiences fit with the previous year or the years following.

In the "Certificate of Achievement," which teachers may duplicate and distribute to students, there are other clues concerning the goals of the program. Unlike the Letter to Parents, the Certificate mentions "understanding of basic ideas about melody, harmony, rhythm, and form":

> This is to certify that ______ has successfully participated in the ______ School music program and has mastered skills in singing, careful listening, playing simple instruments, as well as having acquired an understanding of basic ideas about melody, harmony, rhythm, and form. (p. T337)

After grade 1 (above), "simple note reading" is included on the certificate. The authors suggest that a conceptual understanding of music entails learning concepts like melody, harmony, rhythm, and form. However, we have no sense of how these concepts are related or connected within and among themselves, or how they are related to singing, listening, playing instruments, or the "key strands" mentioned in the introduction of the text.

My point behind this extensive excursion is to illustrate how remiss the authors are in stating explicit goals for the series and its users. If one must work this hard to identify the goals of a series and intended student outcomes, or infer these from so many places in the text and materials, then there is apt to be a serious problem for the teacher-user in deciding what to teach, how to organize this for instruction, and why. We have little guidance about which of these "goals" are more important than others or how to work seriously toward these goals, and we can assume from the introductory pages that all of these areas are equally important and will be addressed equitably in the series.

2. Do goals include fostering conceptual understanding and higher order applications of content?

The authors claim that one of the key strands in the series is "concept development." The second of the four sections of the text is identified as the primary place where concept development will be stressed. The authors claim that the Understanding Music section "develops concepts through sequential study of the elements of music--rhythm, melody, harmony, form, and tone color" (p. xvi). Further, they claim that conceptual learning is introduced and reinforced through lessons selected from the other three sections. One might wonder why Understanding Music is presented as the *second* section of the series and not the first, or why there has been no careful attempt to develop concepts systematically or chronologically throughout *all* sections of the text. One begins to sense that developing conceptual understanding in this series is *not* really an important a goal to the authors.

In the introductory segment of each grade-level text, a sample lesson plan is presented with labels pointing to sections of the lesson such as "critical thinking," "modeling," "extension," "checking for understanding," and "application." In the teacher's edition, each lesson also includes a boxed-in, "special resources" section for enrichment and reinforcement. A closer look at these sample lessons in the introductory sections of each grade level reveal the following problems. In the grade 1 text, for example, teachers are told:

> If you have a limited time schedule (or little background in music), you may wish to devote all your time to the basic lesson plan. You may be sure that you are giving your students a valid music program. If you have more time for music, you may wish to use the Extension as well. (p. xii)

Thus, the need to apply and extend students' knowledge is dismissed by the authors, despite their earlier claims that the extension segment of the lesson plan is an important feature of each lesson to promote students' conceptual understanding. Earlier, I mentioned that the authors claim that teachers can opt for the "minimum" program (lessons identified by boldface type) and still be assured that students are adequately developing conceptual understanding.

Second, the term "critical thinking" is never defined, although presented, and when a lesson segment is highlighted or identified as such, it is rarely in the same location in all the lesson outlines, nor does it ever mean quite the same thing among lessons within a grade level, or from grade level to grade level. Below is a summary of where the authors identify, locate, or point out "critical thinking" in the texts by grade level in the sample lessons presented in the introductory pages:

> Grade 1 - Not mentioned nor pointed out in sample Lesson Plan
>
> Grade 2 - Located in the Extension and Checking for Understanding sections (critical thinking is presented as loud-soft discrimination/response)
>
> Grade 3 - Sample Lesson Plan ("Why do you think we call these instruments wind instruments? All instruments played by blowing are called wind instruments."); Checking for Understanding ("Do you recognize any of these instruments on this page? Which instrument do you think plays the lowest tones?")
>
> Grade 4 - Special Resources (auditory discimination between piano and harpsichord); Extension (contrast between two sections by choosing two different percussion instruments). Critical thinking is related to tone color or timbre, not AB form which was the concept objective of the lesson.
>
> Grade 5 - Extension ("Help students discover the rhythm patterns that are common to all songs."); Checking for Understanding is a test, and the test has nothing to do with understanding musical concepts such as meter or rhythm patterns, presented in the lesson.
>
> Grade 6 - Sample Lesson Plan ("Have the students listen to the recording and then discuss the song. Point out the harmony in thirds and sixths in the flute ritornellos.") Checking for Understanding deals with stage presence and has nothing to do with harmony in thirds and sixths, pointed out in the "critical thinking" segment.

Most of the above examples presented by the textbook authors do not characterize what the Center has identified as "understanding" or "ideal" qualities of curriculum materials that would foster students' conceptual understanding or critical thinking. Indeed, it seems that the term "critical thinking" is used merely as a rhetorical device or popular buzz word to sell the series to would-be teacher-users.

3. To what extent does attainment of knowledge goals imply learning networks of knowledge structured around key ideas in addition to learning of separate facts, concepts, and principles or generalizations?

No "networks of knowledge" structured around key ideas are presented in *World of Music*. First of all, the overall goals of the series are unclear. The only thing we can infer from the series in terms of "key ideas" relate to the "key strands." As presented, the key strands of the series are not linked in any way; they are presented in isolation of one another in the introductory section of the teacher's edition. For example, "concept development" is listed separately from "listening skills" and "music reading." Other than a "lifelong interest in music" espoused by the authors on p. T29, we do not know what this means in terms of key understandings or key strands.

Second, the Planning Chart for Concept Teaching is a list of musical elements (steady beat, pitch, form, etc.) organized only by elements and sub-elements (e.g., "rhythm," and under this, steady beat, meter, duration, etc.). None of these elements is related in such a way to express a larger idea or more encompassing understanding in music, such as: Variations of dynamics and tempo affect the mood of music; preferences for certain kinds of music can be explained in a variety of ways; an audience may respond differently in a variety of musical settings; or, musical style has developed through history and differs by culture. Further, on this chart, page numbers (lessons) are not listed in a particular sequence, so we cannot determine what the larger structure or "big ideas" are in this series. In *World of Music,* students are likely to learn a repertoire of songs selected by the teacher with a focus on low-level, fragmented discrimination skills and disconnected encounters with the elements of music.

Concepts do not move toward principles, generalizations, or "big ideas" in any coherent way--within grade-level texts nor vertically through the grade levels.

The Concept Objectives are spelled out on other pages in the introduction, but most of these suggest that students will "discern, identify, define, recognize, or observe." There are very few concepts written in such a way to suggest that students will be developing networks of knowledge, connecting ideas in any coherent fashion, or engaging in critical or creative thinking.

4. What are the relationships between and among conceptual (propositional), procedural, and conditional knowledge goals?

Conceptual knowledge is held to a minimum in this series, despite the authors' claims that "concept development" is a key strand. For example, only about a third of the lessons in the whole series is identified by the authors (and boldface type) as essential in developing musical understanding. As mentioned above, concepts are presented at the elements-of-music level, each element presented in the Planning Chart in isolation of the others. Second, in my attempt to identify and track the goals of this series through all available resources provided teachers, there is more emphasis on performance skills (procedural knowledge) and low-level discrimination skills (sometimes labeled "critical thinking" by the authors) than concept development. Third, the authors claim that "study" and "involvement" will promote lifelong interest in music, with little attention to students who may not respond positively or successfully to musical experiences. There is no attention to addressing what students will need to know and be able to do in order to further their understanding and appreciation of music. The key strands, as presented in the introduction of the text, are disconnected.

Finally, there is double-talk in terms of the program being balanced between music "involvement" and "study." The problem seems to be that the authors have no well-developed, defensible theory about how children learn and understand music, therefore, how students should be taught music. Thinking and doing are dichotomized artificially in the authors' brief discussion of "involvement" and "study." Also, the authors define "study" as *procedures,* such as defining, discriminating, analyzing. For example, "study" is not the same as "listening" or "playing." So, it seems that the authors do not have a clear epistemological framework in mind, in general, nor well-developed, defensible assertions about conceptual, procedural, and conditional knowledge in music.

4a. To what extent do the knowledge goals address the strategic and metacognitive aspects of processing the knowledge for meaning, organizing it for remembering, and accessing it for application?

The authors claim that many of the same concepts are applied in a variety of songs and settings across the textbook for "application." While similar or identical concepts appear in different songs, as evidenced on the Planning Chart for Concept Teaching, these are not necessarily addressed explicitly in the accompanying lessons. For example, there is little attempt to help students *link* concepts from setting to setting or song to song. Sometimes the concepts which the authors claim will be featured in a new song/setting are not the concepts featured or stressed in the lesson at all (to be discussesd later). Given the way the overall series is organized, there is little attention to sequencing, linkages, or having students apply these concepts in thoughtful, varied, or increasingly complex ways. There is no attention to developing students' metacognitive skills or helping them think about their own thinking and the strategies they can consciously use to learn music and engage in musical tasks which would foster and demonstrate their understanding and appreciation.

4b. What attitudinal and dispositional goals are included?

Few attitudinal and dispositional goals are featured in this series for students beyond the buried claim that this series will develop students' lifelong interest in music. The rhetoric of the introductory section of the teacher's edition is geared more to *teachers'* attitudes and dispositions than to those of students. The reasoning seems to be this: If the songs selected from a nationwide poll of teachers for the series represent teachers' "favorite" and "most successful" songs, then these also must reflect students' attitudes and interests. Finally, the concept objectives related to the expressive qualities of music receive very little attention in this series, minimizing the aesthetic dimensions of musical production and response. Most objectives are geared to learning isolated elements of music, particularly low-level concepts related most often to rhythm and pitch.

4c. Are cooperative learning goals part of the curriculum?

There is no recommendation for cooperative learning in the goals. Traditional, whole-group response led by the teacher is the primary organizational strategy that will be used in the series. There are no claims that students should work cooperatively in small groups on various tasks or assignments. While there is some potential for this to occur in the Extension segment of some lesson plans, the authors claim in the Introduction that one can omit the Extension, if pressed for time. Few of the lessons encourage independent or cooperative activities distinguishable from whole-group response. Likewise, few of the activities in the Special Resources segment of lesson plans suggest using small-group, cooperative arrangements to help students learn music from/with each other.

4d. As a set, are the goals appropriate to students' learning needs?

Again, there is no explicit "set" of goals, per se. If students' needs are viewed merely as exposure to many songs and clapping a steady beat, then the goals presented in this series are adequate. If students' needs are viewed more broadly to include conceptual understanding, meaningful applications, and activities that require understanding musical ideas beyond performance, then the goals seriously underestimate the capacities and needs of students. The key strands presented in the text seem appropriate to most students' needs in terms of fostering different ways to understand and appreciate music (listening, playing instruments, singing, etc.), but there is no attention to students' likely misunderstandings about musical concepts or difficulties and how to address these pedagogically through flexible planning and creative instructional discourse. There are provisional plans/activities for students' needs and differences suggested by the ancillary materials located in the Teacher Resource File, but most of these activities are rather pedantic and border on "busy work."

5. Do the stated goals clearly drive the curriculum presentation (content, activities, assignments, evaluation)? Or does it appear that the goals are just lists of attractive features being claimed for the curriculum or post facto rationalizations for decisions made on some other basis?

Since the goals are not clearly stated in the first place, it is unclear as to what drives the content, activities, assignments, and evaluation in this series. The introductory section of the teacher's edition contains a lot of hype that makes a critical reader wary of the claims being made as well as how these will be articulated and supported throughout the series. On p. T8, for example, there are claims that the songs in the series "work in the classroom," are "songs you [teachers] chose as favorites in a nationwide poll," are "especially written for *World of Music,*" and are "organized for the way you teach." What does "work in the classroom" mean, or "songs organized for the way you teach?" The authors tell us that in a nationwide poll, teachers were asked to name the songs they had used with "most success in the classroom." We do not know what "success" means to teachers nor to the authors, and how this success relates to teachers' "favorites," mentioned earlier by the authors.

Second, there are claims that the songs were field-tested prior to final selection, but the criteria used by the authors for selection are not provided. The authors assert that "only the very best [songs] were selected." The reasoning that made me most nervous about this series was how the authors elected to organize the songs. "As a result of communication with hundreds of teachers and students, we concluded that many of their needs could be fitted into four categories." I found it odd that the authors--music experts--would place the responsibility of content selection and organization for their textbook series on classroom teachers and disavow whatever expertise might inform their own understanding of music and their work as music educators. In this sense, the series is made commercially attractive to teachers and would-be adopters with persuasive claims that the input of teachers was sought and used, the materials were field-tested, only "the very best songs" were selected for the series, and the materials were organized for "the way teachers teach."

Silver Burdett & Ginn (SBG) has a long tradition of publishing America's elementary music textbooks, so would-be users are apt to trust the claims of the publisher and authors. We are told in the introductory section that *World of Music* represents "another milestone in music education." We are told that SBG is "the publisher that is uniquely qualified to bring you the best in music education." Expressed qualifications are that SBG has "more than a century of experience in publishing music textbooks, an outstanding history of developing programs that work in the classroom, and a tradition of moving ahead with music education." An astute music educator will note that this most recent edition of SBG is a radical departure in substance and organization from its previous series. This new series is a collection of songs more than it is a thoughtful, systematic approach to music instruction.

The Lesson Plan is "an organizational design based on principles of effective teaching" (pp. T12-13), much along the conservative lines of Madeline Hunter, which may or may not work well for teaching-learning in *music*, but which, nonetheless, will ring familiar to most classroom teachers. (Hunter's model is based on positivistic research in effective teaching designed to increase students' achievement scores in reading and math.) The lesson format contains a "focus" (often unrelated to the concept objective), "concept objectives" (only coded numbers are provided, not stated concepts), materials/recordings needed, vocabulary words, step-by-step presentation, "extension," and a Special Resources section boxed outside the basic lesson plan on the periphery of each lesson.

In sum, when digging beneath the rhetoric and colorful pictures, I found numerous examples of fallacious reasoning--questionable premises, circularity in arguments, and contradictions--not only in the rhetoric of introductory pages but also in how content, concepts, lessons, and activities were structured and presented in the Understanding Music section where such things ought to be fairly clear, if nowhere else. For example, the authors claim that music reading skills should be based on a sound-to-symbol approach (as in language-reading skills), but the reverse often is presented in lessons. "Music-reading skills are developed by moving from simplified notation to traditional notation," claim the authors. Yet, the symbol systems selected were not presented in any thoughtful, consistent order--within a grade level, much less across grade levels. "Graphics help clarify concepts," the authors claim, yet illustrations often are ambiguous and misleading, if not downright illogical, inaccurate, confusing, and useless.

B. CONTENT SELECTION

1. Given the goals of the curriculum, is the selection of the content coherent and appropriate? Is there coherence across units and grade levels?

The first dilemma in addressing the question of content selection is defining what "content" means in a music textbook. Is it the musical literature selected and what it represents about music or those who engage in music, or is it the musical concepts and understandings in/about music, attached to or detached from this literature or repertoire? Or, is it both? Obviously both, but at times I will need to address these notions of musical "content" separately.

Most of the musical literature selected for *World of Music* --to sing or perform--is biased toward traditional American folk songs and work tunes. In other words, the primary content in terms of musical literature is a collection of songs, and in this way, the series can be viewed as a "songbook." If one of the goals of the series was to select musical literature based upon teachers' "favorite" or "successful" songs, then the content selection probably makes sense and is appropriate in terms of the authors' claims. This manner of content selection was defined by the authors as coherent in terms of "teachers' needs." Songs related to everyday life or social, historical, and cultural ideas and values were needed to correspond with traditional content and values promoted in social studies. Songs representing different cultures and ethnic groups were needed to support interests in multicultural education. Music was needed that could be performed for parents and for school functions; thus, a little theme musical was written for each grade level as Section 3 (Sharing Music).

Finally, holiday and patriotic songs were selected to fulfill the norms and rhythms of the school calendar and the expectation that music, as a school subject, can be used to inculcate students with values and traditions of American society. To satisfy those concerned about music as a discipline of distinct content for serious "sequential" study, material was selected as a vehicle to develop conceptual understanding (Section 2, Understanding Music), for Listening Lessons, and tests. The Listening Lessons, for the most part, promote the music and values of Anglo, male, "classical" Western culture and tradition.

Obviously, one encounters problems with the above decisions in terms of determining coherence across "units." As mentioned earlier, how can a selection of music from Section 2, 3, or 4 not have sociocultural and historical values and dimensions (the emphasis of Section 1)? The authors claim to have created a "balanced" music program. Let's examine this assertion in terms of the actual balance of lessons across these four sections. In Table 1, we can see that only about a third of the total of *World of Music* lessons are devoted specifically to developing students' understanding in music. We can also see that there is more emphasis on developing understanding in the sixth grade than in the other grades.

Table 1

Percent of Content Balance by Unit, Number of Lessons, and Grade Level

	Grade Level						
Unit/Section	1	2	3	4	5	6	Total of Series
1 Music for Living	24*	27	34	32	35	21	198 or 28%
2 Understanding Music	32	34	30	36	34	43	245 or 35%
3 Sharing Music**	24	21	15	12	15	19	123 or 18%
4 Sing and Celebrate	20	19	21	21	17	17	131 or 19%
Raw Total of Lessons	114	113	106	112	115	137	697 or 100%

*Percents rounded.
**Does not include "Musical Production" or show.

There is some coherence in content selection from grade level to grade level in that the bulk of the selections has been correlated artificially with what the authors seem to assume is covered simultaneously in the elementary social studies curriculum. An "expanding communities/horizons" approach from social studies seems to have guided content selection in the series. There is a heavy dose of American history in the fifth-grade text. World cultures and history in the song selections expand tremendously by the sixth-grade text, even though other cultures are treated throughout the series.

The problem with the above is the assumption that these songs move neatly and unproblematically in tandem with all schools' adopted social studies texts, curriculum, or school-developed units. In Section 3 (Sharing Music), there is an expanding-horizons approach and emphasis on promoting "positive" values and happy thoughts. In first grade, the theme musical is about families; in the second, friends; the third, "Let's Communicate" (communities); the fourth, "Only Love is Spoken Here"; the fifth, "Let's Hear It for America"; and in the sixth, "I Like Music" (where students' performance prowess is showcased). Not only is there a problem with the assumption that two school subjects move in tandem vertically; the expanding horizons approach in social studies has been called to question by experts in the social sciences and psychology (child development and cognition in particular). This uncritical selection and vertical articulation underestimates what children know and are capable of learning in the elementary grades about the social world connected to music.

Sharing Music (Section 3) is pedantic, unimaginative, and a poor representation of quality music. In terms of content selection and the appropriateness of such, it seriously underestimates what interests youngsters, what they are capable of creating themselves as a theme musical (both narrative and music), and how well they can perform musically and apply what they have learned in a performance situation. For example, note one set of lyrics in the sixth-grade musical:

> I am music, sing me.
> With it life you bring me, sing me.
> I am music, play me.
> Do not talk or say me, play me.
> I am nothing much to see,
> It's you that's gonna make me, me.
> I am music, hear me.
> All your life be near me, and hear me.
> I like music, any kind of music--
> I like music, yes I do. (p. 215)

These lyrics communicate a rather vacuous, anti-intellectual message in terms of the substance of music and why people create, perform, or listen to music.

In Section 4, or Sing and Celebrate, content selection (defined as songs or musical literature) is quite revealing in terms of what gets emphasized within and through the grades. Table 2 illustrates the number of particular kinds of songs emphasized by grade level. Table 3 illustrates the kinds of songs (and which ones) are repeated grade level to grade level in Section 4 of the text. This table also shows that a few patriotic songs are the most repeated songs in the series. (It should be noted that seasonal, holiday, and patriotic songs can be found elsewhere in *World of Music* under sections other than Sing and Celebrate. Also, other cultures and traditions are presented in Sing and Celebrate, not just in Section 1, Music for Living.)

In terms of content defined as musical knowledge (concepts or key ideas and understandings in music), the selection is based primarily on identifying the elements of music--not necessarily understanding these nor applying this understanding in any interesting, more developed, and complex way. The elements of music are presented in isolation of each other in any given song, and there is little coherence in how these low-level concepts are presented and

Table 2

Holidays or Special Occasions Emphasized by Grade Level in Sing and Celebrate, Section 4

	Number of Songs in Each Grade Level					
Category	1	2	3	4	5	6
Halloween	4	3	3	2	1	1
Thanksgiving	3	2	3	4	2	1
December	10	11	10	10	10	12
Valentine	3	2	2	0	0	2
Patriotic	3	3	4	6	6	4
Spring Songs						3

sustained from section to section in the text or throughout the series as a whole. Musical understanding seems to be peripheral to learning and singing a repertoire of songs. Analyzing the series vertically, there is much redundancy and incoherence in the presentation of this version of musical content. In the Concept Planning Chart and the Concept Objectives, some of this content is "renamed," arbitrarily reclassified, and presented in a different manner from one grade level to the next. For example, in grades 1-3, "form" is presented as a single objective; in grade 4 it becomes a category of related concepts or objectives; and in grade 6 it is a solitary objective again.

Table 3

Particular Songs Repeated Grade Level to Grade Level in Sing and Celebrate, Section 4

	Appearance by Grade Level						
Songs	1	2	3	4	5	6	Total No. of Songs
Halloween	0	0	0	0	0	0	0
Thanksgiving							1
Come Ye Thankful	0	0	X	0	X	X	
December							6
O Chanukah	0	0	0	X	0	X	
Dreydl Song	X	0	X	0	0	0	
Go Tell It on a Mtn	X	0	0	0	X	X	
Silent Night	0	X	0	0	0	X	
Jingle Bells	0	X	0	0	X	0	
We Wish You a Merry Christmas	0	0	0	X	0	X	
Valentine	0	0	0	0	0	0	0
Patriotic							4
America (My Country)	X	X	X	X	X	X	
America, the Beauti'l	0	0	X	X	X	X	
Yankee Doodle	0	X	X	0	0	0	
Star-Spangled Banner	0	0	X	X	X	X	

2. What is communicated about the nature of the discipline from which the school subject originated?

2a. How does content selection represent the substance and nature of the discipline?
2b. Is content selection faithful to the disciplines from which the content is drawn?
2c. What does the relationship among conceptual (propositional), conditional, and procedural knowledge communicate about the nature of the discipline?

In *World of Music*, music is presented primarily as a school subject, not as a legitimate area of knowledge or unique way of knowing and experiencing. As a school subject, music is conceived and presented in this series as a repertoire of songs to be learned, sung, or accompanied, primarily as a vehicle for social studies education. Because of the incoherence and inattention to developing students' conceptual understanding of key musical ideas in any systematic or complex manner, by grade 6 students are likely to have learned only how to discriminate low-level musical concepts by simple contrast (i.e., high-low, loud-soft, up-down, fast-slow).

Students may learn that music involves attentive listening and reading beyond movement and performance, but little attention is given to developing audiation and listening for its own sake or for music appreciation. This is evident in the Listening Library (the presentation of familiar, famous Western works, artists, composers) and Listening lessons in that there is little weight given to these activities in the basic lesson plan and in comparison to all other dimensions of the series. This suggests that listening will *not* be emphasized in the series nor treated equitably among the key strands. See Table 4, for example.

Most of the suggestions for listening are located in the Special Resources section of lesson plans and could easily be overlooked or omitted by teachers. There is a gradual increase of selections in the Listening Library through the grades, with almost double the number for grade 6 compared to grade 5. Although there is a rich musical selection for listening in the series, I worry that teachers might skip the bulk of this material in the interest of having students learn songs one could traditionally identify as "school music" to sing and perform.

Table 4

Number of Listening Lessons/Pieces Listed in Index Under "Listening Lessons" and "Listening Library"

Grade Level	Number of Lessons	Number in Listening Library
1	0*	21
2	0**	26
3	6	29
4	6	30
5	6	35
6	6	66

* 6 lessons labeled as such inside the text; lessons identified solely for listening, as in the upper grades.

** 23 lessons identified as "Listening Skills" in text; not necessarily self-contained lessons for listening like upper grades or grade 1.

The authors propose the following approach to learning to *read* music:

> An eclectic approach offers flexibility in teaching music reading. Music-reading skills are learned through a wealth of songs and activities. The development of music-reading skills is based on sound before symbol--just as language-reading skills are introduced in oral context. Music-reading skills are developed by moving from simplified notation to traditional notation.... "Can You Read This?" is a self-contained, sequential unit on reading rhythm and melody. (Grade 1, p. xvii; Grades 2-6, p. T17)

"Can You Read This?" is a two- or four-page segment in the "reference bank" at the end of each text in grades 1-3. This is found nowhere else in the text and is presented as a review, apparently. These exercises most often focus on reading rhythm--not melody or any other musical dimension--in grades 1-2. "Can You Read This?" in grade 3 introduces melody. Thus, it is difficult to ascertain how this brief presentation at each grade level (in the *back* of the texts) can be said to be "sequential."

Perhaps what the authors meant by sequential is the recommended "sequence" for teaching the reading of musical notation in grades 1-2 and 4-6. However, this recommended sequence is not the same in grade 1 as it is in 4-6, and it is omitted altogether in grade 3. For example, the sequence recommended for learning to read musical notation in grade 4 is as follows:

> 1. Look at the example first....
>
> 2. Feel the rhythm. Have students clap or pat knees, play on a simple percussion instrument, or sing the pattern....
>
> 3. Analyze the melody. Look for patterns and direction in the tonal contour. Children can "say" then sing the melodic direction (same, same, up, down).
>
> 4. Take apart the longer melodies and read sections. Then put together the sections to make a complete melody.
>
> 5. Sing (read) the melody with the recording, first with instrumental track only, then add vocal track. Remind students to follow the written notes with their eyes at every stage...to reinforce the connection between symbols and sound. (p. T252-253)

Notice in the above example, that the first step contradicts the authors' assertion that a sound-to-symbol approach is used in the teaching of reading music in this series. Students are directed to begin this reading process by *looking,* not listening. Second, many of the lessons do not adhere to this sequence or structure in their step-by-step presentation. Third, music has simultaneity. That is, when reading music, one must eventually be able to attend to the temporal qualities of the music (rhythm patterns, duration of sounds and silences) while simultaneously attending to the melodic contour (vertical and directional movement of pitches) over time (a felt, steady beat and in meter). After

Step 2 in the above sequence, attention is drawn to reading--really decoding--only the *melody,* not the rhythm.

Movement is proported by the authors to be a key strand in the series. The movement author claims that "movement activities are designed to prepare students for the cognitive understandings of musical concepts, to support the development of musical skills, and to develop each student's rhythmic coordination ability" (p. T404, grade 4, for example). The publisher or other authors in the introduction claim that this "structured movement program" helps develop coordination through a progressive sequence of exercises. "Movement activities link musical development with physical development" (p. T18, grades 2-6).

I am unclear how movement activities transfer readily to students' cognitive or conceptual understanding. The movement author claims that a "movement activity allows duration (beat, tempo, or rhythm) to be *felt* through experience, the necessary ingredient for comprehension" (p. T404, grade 4). Despite this, there is an appeal to active participation because the authors view musical concepts as too abstract for students to understand, otherwise. There also is the claim that using various ways of learning (different senses) will transfer across the curriculum and assist in teaching students "attending skills" in other subjects, a claim not empirically supported.

To confuse matters more, the movement author proposes a four-step "language process" (a sequence for presenting movement) to produce a "basic level of rhythmic competency" (pp. T404-405, grade 4):

Step 1	SAY	"Knees, knees, knees" Students chant the body part name, setting the tempo for the movement

Step 2	SAY AND DO	"Knees, knees, knees" Link the movement to the word, pat both knees while chanting
Step 3	WHISPER & DO	"Knees, knees, knees" Link the movement to the word that is whispered, pat knees while chanting in a whisper
Step 4	DO (THINK & DO)	Link the movement to the thought

I cannot help but wonder how the movement author's ideas correspond with the other authors' in terms of the "sound-to-symbol" approach to reading music. I question the movement author's claim that "clapping the beat is a difficult coordination that should be delayed until second grade.... A movement response should not be introduced until children feel the beat and not before the second grade" (p. T404, grade 4). Feeling, maintaining, and expressing a steady beat is difficult for some children, but I suggest that a rhythmic "pattycake" can be demonstrated by most toddlers. Second, the primary authors of the text ignore the movement author's recommendations. Clapping a steady beat is required of students early in the grade 1 text (contradicting the movement author's above claims), and rarely are students asked--at any grade level--to chant words or body parts before being asked to move to music in the basic lesson plans.

In terms of the movement strand, one might question the claims of transfer and wonder how movement is expressed or legitimately used by adult musicians in vocal or instrumental music (not marching bands) and by composers--not to mention what an attentive audience or listener of music needs to know or to be able to do that requires movement. Despite presenting movement as an equitable key strand in the series, almost all of the movement lessons are located in the Special Resources section of lessons. (See Table 5.) Furthermore, few movement lessons are associated with the "minimum program" or those lessons identified

Table 5

Number of Movement Preparation Lessons Identified in the Index and Where Movement Is Actually Located in Lessons

Grade Level	Number	Location in Lessons
1	19	19 under Special Resources
2	27	27 under Special Resources
3	17	16 under Special Resources 1 under How to Play Autoharp
4	20	20 under Special Resources
5	20	20 under Special Resources
6	4	2 under Special Resources 1 in Extension and Special Resources 1 not related to 3-meter time nor movement 1 not related to movement nor percussion

as minimally essential (by boldface type), even though the introduction claims that "movement activities in this series are designed to prepare students for the cognitive understanding of musical concepts, to support the development of musical skills, and to develop each student's rhythmic coordination ability" (p. T18 in grades 2-6).

Table 6 not only illustrates the little emphasis that movement receives in the "minimum" or essential program; it also illustrates how little movement is emphasized in Section 2 of the series, or in helping students develop conceptual understanding of music, and at an early age. What the above analyses of the movement strand suggest is that teachers are likely to omit the movement author's activities because these are not really part of the basic lesson plan and because movement lessons are not pronounced in those lessons identified with the "minimum program." Thus, contrary to the authors' claims, movement does not

Table 6

*Sample Movement Lessons Associated with the "Minimum Program," Rhythm and Tempo Concepts only, Understanding Music Section Only**

Grade Level	Number of Movement Lessons (Boldface) Minimum Program	Understanding Music, Section 2
1	1 of possible 19	2
2	4 of possible 27	1
3	5 of possible 17	4
4	5 of possible 20	5
5	4 of possible 20	0
6	0 of possible 4	2

* Analysis derived from Planning Chart and Index.

receive equal attention and treatment along with the other strands in this series. If movement is so important in learning musical concepts related to rhythm in particular and in the early grades, why are there so few lessons related to movement preparation in the rhythm/tempo categories? Secondly, if movement could help students learn other musical concepts (melody, form, etc.), why are so few movement preparation lessons represented vertically in the Understanding Music section of essential lessons?

The music discipline is most authentically presented in this series in terms of the sociocultural and historical dimensions and use of music. However, most often *World of Music* presents music as narrative (telling stories) or a way in which persons make their lives, work, or circumstances more tolerable or enjoyable. Females are underrepresented and misrepresented in the song selections in terms of composers, conductors, and song content (e.g., women are most noted for traditional domestic roles, such as singing lullabies). Seemingly, Afro-Americans' primary contribution to American music is spirituals, work songs, and gospel music--not ragtime, jazz, or classical music. That is, pluralism within Afro-American music itself is not presented in this series until around grade 6).

Other cultures are interspersed in this collection quite liberally (on the surface), until one notes that cultures and music outside of Western civilization are slighted. Hispanic traditions run a close second to Anglo, male, middle-class culture in the music represented. There is very little content (in concepts or literature) from Far or Near-Eastern cultures. Next, there is very little encouragement of student improvisation or composition in this series. Thus, students are apt to figure that music is a repertoire of songs created and handed down by others, to be learned or performed, and they are not likely to appreciate the problem-solving, creative, and expressive dimensions of composing, arranging, or producing their own music. Finally, because musical concepts most often are presented in isolation and are poorly organized, students are not likely to develop a deep understanding of the expressive qualities of music which are created by combining these elements in increasingly complex and creative ways--particularly if and when music has no lyrics or narrative "story."

3. To what extent were life applications used as a criterion for content selection and treatment? For example, is learning how and why people engage in musical activities in the past and present emphasized?

Due to *World of Music's* social studies focus and attention to holiday and patriotic songs, there is a great deal of attention to music's applications to real life and diverse cultures. However, *how* people engage in musical activities receives more attention than *why* they do. The student texts contain little to no informational background on songs compared to the Special Resources section of the teacher's edition. Most of the musical material is historical, and there is little attention to contemporary life or potentially controversial social issues presented in music. For example, the grade 3 section, Music for Living, deals with songs about farming, cowboy songs, sea shanties, and "humorous" songs which really are additional, traditional folk songs of long ago (Buffalo Gals, Old Joe Clark, etc.). With respect to Woodie Guthrie's "This Land Is Your Land," the teacher is instructed to tell the students that Guthrie was a folk singer "who made up hundreds of songs about the country he loved." There is little attention to *why* Guthrie may have written these songs as social protest beyond "loving his country" or how his music differed from folk singers of the same time period or those who immediately followed him. When spirituals are presented in grade 3, Section 1 (Music for Living), these are introduced and explained primarily by their musical *structure* or features (i.e., solo parts, call-response), without any *contextual* information for teachers or students concerning Afro-American culture in the larger sociopolitical or historical context of American society.

Sixth graders are introduced to folk music of the 60s and the guitar as a popular American instrument. There is more attention to popular culture and how music is commercially produced in sound studios and created for Broadway musicals in grade 6 than in the other grade levels. Students also are introduced to synthesizers, mixers, and other electronic wonders, even though the Listening Lessons and Careers in Music segment (sparsely treated in the series) present such material throughout the grades. There are only two Career Lessons per grade level (3-6), with none presented in grades 1-2.

Grade 6 is the best example of what can be done thoughtfully about careers in music and real-life applications. The questions posed and activities suggested for students are thoughtful and penetrating. For example, students are introduced to a 17-year-old virtuoso violinist. In the Extension, a class debate about professionals in the arts is suggested: "Do you think young professionals like Gil...lead a normal life? Do you think it is right for very young adults to try to have a professional career?" Career books of interest are suggested (e.g., one on the life of a rock musician), and background information is provided on the music that interviewed artists play on the recordings. In grade 5, it was astute and relevant to choose an example of a man who switched careers as well as musical genres. Mike Reid, a classically trained pianist who played with symphonies, gave up a football career with the Cincinnati Bengals to pursue a career in country music and songwriting, later receiving a Grammy award. Discussion with students from this example could move in a variety of interesting, thought-provoking directions to situate music in both personal and social context.

Unfortunately, the only woman represented in the Career Lessons is Kim Harris in the grade 3 text (along with her husband), and this text is the only one of the grade levels presenting Afro-Americans in musical careers. Most of the careers presented are of performers--not composers, arrangers, teachers, music librarians, historians, instrument builders/tuners, choral directors, conductors, music industry managers, technicians, or tribal storytellers. In sum, the bulk of the musical literature in this series refers to other times and places with little connection to students' contemporary lives. The grade 6 text is an exception; even world cultures and/or historical treatments are presented in ways that suggest the authors are sensitive to and knowledgeable about the interests and lives of sixth graders. They do not underestimate what sixth graders might understand in music or find interesting.

4. *What prior student knowledge is assumed? Are assumptions justified? Where appropriate, does the content selection address likely student misconceptions or misunderstandings?*

Little prior knowledge is assumed in this series as a whole, except for the grade 6 text. This seems to be the case internally within most of the grade-level texts as well as from grade level to grade level. There is much redundancy in the presentation of concepts. No doubt, most students entering kindergarten already understand the difference between loud-soft and fast-slow, yet these concepts are presented over and over again to the point of boredom. There is very little effort to draw upon students' knowledge and experiences when introducing new material--be this a new song or a new musical concept. When such a strategy is presented in a lesson, this knowledge hardly ever relates to *musical* ideas, but to the content or message of song lyrics or narrative.

The content selection does not address students' likely misconceptions or misunderstandings in music. This is particularly worrysome in terms of how concepts are illustrated in the graphics throughout the series and how learning to read musical notation or understand rhythm is/is not related to reading-language arts skills and mathematical understanding (to be addressed later in more detail). Because there is so little background information provided students in the student texts--contextualizing songs or the meanings of lyrics, students also risk developing a stereotyped and superficial understanding of the significance of music in sociocultural context. If a teacher chooses *not* to use any background information which may be provided in the Teacher Resources section of a lesson, this risk is increased.

5. Does content selection reflect consideration for student interests, attitudes, dispositions to learn?

The series assumes that all students will enjoy music if they are actively engaged in music class by clapping, tapping, moving, and singing (performing), which the authors call "involvement." I agree that most students are more motivated to learn school subjects when they are actively engaged and can move about or manipulate instruments rather than passively sit, listen, or sing without engaging in constructive discourse or activities which might highlight what they are learning, how, and why. This series also assumes that most students will find the storylines of most song lyrics interesting or amusing and that they will have little difficulty reading lyrics or remembering these. The series assumes that all students enjoy learning songs of the past and other cultures, particularly when their own ethnic identities may be acknowledged in a particular song selection. Children who have immigrated from Eastern or Mideastern cultures, however, may have more difficulty relating to the song selections and content because there are so few representative works of this ilk in the series. Also, these students are likely to have little historical or idiomatic knowledge to fully appreciate the significance of most of the musical literature in American context.

Students who would benefit from and enjoy cooperative or independent work via a provocative musical problem, research project, or improvisation may be disappointed in the limited experiences provided by the series. Students who are wary of performance or believe they lack musical talent, but who otherwise might benefit from and enjoy learning about music and responding in ways other than *performance,* are not accommodated well in the series. For example, some students might benefit from composing and arranging music if others performed, transformed, accompanied, or embellished this material. Others might be interested in the mathematical, scientific, and language-like notational features of music. None of these interests are tapped very well in the series.

6. Are there any provisions for student diversity (culture, gender, race, ethnicity)?

Perhaps the authors would claim that student diversity has been treated well in this series due to the song selections representing diverse cultures and ethnic groups. However, the authors might wish to rethink how women and girls are represented in the content selection, which cultures receive prominent attention with respect to diverse school communities in the United States, and how urban children are to relate to musical literature about farms, valleys, mountains, and water (e.g., grade 2). The illustrations of students in the series are diverse by gender and ethnicity and even incorporate physically handicapped youngsters on occasion. Finally, the Teacher Resources file includes booklets which supposedly extend concepts, information, and musical material related to cultural diversity (Multicultural booklet) and address diverse student populations (e.g., gifted and talented, even a classroom management booklet for mainstreaming students with special needs).

Written by yet another author, the Multicultural supplement has some problems, however, particularly in terms of how student development is viewed. For example, in grade 1, the expectation seems to be that one can analyze the musical composition of various countries to understand how and why the countries vary in their musical styles. This is much too sophisticated a concept for a first grader and may even be beyond the reach of an untrained classroom teacher! Information on the "Birch Tree" song from Russia, for example, includes: "The 'Birch Tree' is written in a minor key, yet the story ends happily. The pentatonic melody and the unusual three-measure phrases are indicative of Russian Folk music" (p. 15). I'm not clear how a teacher would mediate or transform this information for first graders. In the Multicultural supplement, there is little encouragement for students to engage in higher order thinking. There are no questions or opportunities for students to respond to the social studies information they are given. Students mostly are encouraged to follow the directions about how to sing the song. The only analysis they might engage in is to discern the pentatonic mode, syncopated rhythm, or harmonic thirds. Such musical analysis is not connected well to cultures and their stylistic differences nor to students' diversity and developmental levels.

C. CONTENT ORGANIZATION AND SEQUENCING

1. *Given the goals of the curriculum, is the organization of the content coherent and appropriate? Is there coherence across units and grade levels?*

The authors suggest that the content organization of this series is coherent in terms of teachers' reported "needs" identified in a nationwide poll and by "the way they teach." If the above means that teachers want to use familiar musical literature that has a strong social-studies correlation, promotes traditional American values, and uses a performance orientation, then the content organization addresses this need. Section 1 focuses on the social studies dimension, while Sections 3 and 4 focus on performance (theme musical) and holiday and patriotic songs. All sections bend to this strong social studies theme. However, the selection of content/musical *literature* is better justified than its *organization* on these grounds (addressed in B.1.) If the above means that teachers do not want to sequence musical literature or activities, but prefer picking and choosing songs and material at random throughout the text, then the content organization makes sense because it is incredibly disorganized. As discussed in B.1, there is little coherence across the four sections within the text, but some degree of vertical coherence by grade level because of the "expanding horizons," social-studies structure imposed throughout the series.

The content related to teaching musical concepts is terribly vague and disorganized, despite the authors' claim that Section 2 (Understanding Music) is carefully sequenced and that these concepts are treated and/or applied in all of the other sections of the text. Despite the appearance of coherence, organization, and thoroughness through a number of rhetorical devices (a list of concept objectives, a planning chart/grid, and several indices and cross-references), a teacher who earnestly wishes to develop students' conceptual understanding of music will not be able to use this series for this purpose.

Concepts are listed or referenced in numerous areas of the text, but these do not always correspond when cross-referencing and trying to figure out exactly when and where these concepts are introduced or stressed explicitly as the main point of a lesson or when they are to be reviewed and built upon in subsequent lessons. In each of these areas of the text, concepts (or concept numbers and page numbers) are identified explicitly or implied:

1. Contents Page--Numbered concepts after each song title
2. Concept Objectives--Concepts and objectives listed by category, referring to specific page numbers or songs/lessons.
3. Planning Chart--Concepts listed by category and identified by unit, specific page numbers, and boldface type to indicate "minimum program" or "enrichment."
4. In each Lesson/Song
    a. Concept Objective--Categories and numbers listed, but not concept itself; must go back to Concept Objectives list in the front of book to figure out what *about* the concept one is trying to teach.
    b. Focus--Provided for each lesson, but rarely relates to what one would call a musical concept. However, sometimes a musical concept is presented here, and it may or may not match the Concepts Objectives list.
    c. Vocabulary Words--May relate to important concepts, but many may not even be introduced or mentioned in the lesson.
    d. Extension--Important concepts sometimes introduced here. However, the teacher may choose to ignore the extension activity because it is not "part of the basic lesson plan" or "minimum program."
5. Glossary--Defines some of the concepts, but not all of them.
6. Classified Index--Lists a lengthy area identified as "Concepts," but these are not categorized in the same way as in the "Concept Objectives" list; other musical concepts located in other portions of the index are not called "concepts" but should be, e.g., "countermelodies."

Now, let me illustrate this point more concretely and in detail from the teacher's point of view. Suppose a first-grade teacher uses an "eclectic," pick-and-choose approach to planning music lessons, which is implied by the authors. Nevertheless, let's suppose that this teacher *is* interested in developing students' conceptual understanding of music and not in just presenting new song material each week for students to sing. She selects the song, "Who Will Come with Me?" to teach on page 26 of the grade 1 text. The "Focus" of the lesson indicates the emphasis will be on "responding to beat and rhythm in a traditional song." Exactly what about beat or rhythm is she to teach? She looks at the "Concept Objectives" segment of the lesson, and it says "p. xxiv." This is hardly informative, so she turns to page xxiv in the teacher's edition to see that this is the "Contents" page. Songs there are listed first by page numbers. Not expecting to have to remember this, she must flip back to the song to recall on what page it is. It is page 26. She flips back to the Contents page and finds page 26, locating the song. Next to the song are listed four objectives: "1a, 4b, 4d, and 4e." What are these? She must then flip to the Concept Objectives list to look up what "1a" or these objectives are or stand for. There, she reads the following:

1a	Rhythm--Steady Beat--To recognize and define the steady beat in listening to, moving to, performing or accompanying music
4b	Rhythm--Rhythm Patterns--To identify similar rhythm patterns while listening to music or singing
4d	Rhythm--Rhythm Patterns--To discern and define even and uneven rhythm patterns in listening or moving to music, or in playing instruments
4e	*There is no 4e listed!*

So, how are all of these objectives related, the teacher might ask? Is she supposed to teach *all* of these objectives with respect to this one song? If so, which objective should she present *first?* What should students have learned *prior* to this song in relation to understanding these particular objectives at hand? She might flip to the Planning Chart for Concept Teaching to see how these four objectives relate to each other and to other musical concepts.

Since all of the above objectives address *rhythm*, she searches for page 26 on the Planning Chart in the area of rhythm, Section 1, Music for Living. She notices that page 26 is listed in two places: "Rhythm: Duration" and "Rhythm: Rhythm Patterns." The song is not listed by "steady beat," and it is not in boldface type, meaning that this song is not part of the "minimum program." For example, the songs on pages 6 and 17 are in boldface, next to "Rhythm: Steady Beat" and "Rhythm Patterns." The teacher now may worry that she ought to be teaching *those* songs instead of the one she began with. She flips back to page 26 to try to figure out *which* rhythm objectives really are stressed in the lesson. She discovers that the lesson primarily is about an even-uneven rhythm pattern!

Now, if you were the above teacher, would you engage in such a valiant search again in your subsequent lesson planning to identify your objectives? I doubt it. I suspect you would give up trying to develop students' conceptual understanding if the concepts and objectives are so difficult to locate and make sense of.

The next problem is that a lesson's Concept Objectives are listed differently in all the other grade levels. For example, in grade 3: "Form 13e; Tone Color 14a, 15a, 15b (p. T27)." So, we have some indication about the *categories* of objectives but no information in terms of what *about* these objectives are to be taught and how these objectives are related without flipping to the Concept Objectives list. Here, we will find the objectives spelled out, but we still will not be able to determine how the objectives are related, or what larger ideas and musical understandings we are working toward. For example, it is not very helpful to have the same concept objectives repeated, almost verbatim, at every grade level (e.g., "showing steady beat by listening, moving, performing, or accompanying"). What students are to learn and demonstrate, the higher the grade level, apparently requires no more knowledge, skills, or deeper understanding.

The above example points out how disorganized and confusing the presentation of musical concepts is in *World of Music*. The first problem is that the authors converted concept objectives presented in individual lessons to a numerical system (probably to save space). Therefore, understanding exactly what one is supposed to teach and why is difficult to ascertain without a lot of unnecessary cross-referencing and page-flipping. My guess is that most teachers will select songs and teach what the lesson says teach, without giving much thought to the concepts listed, how they are organized and related to each other, and how they relate to other musical elements and concepts in the series--before or after a particular song/lesson. While the cross-referencing *looks* thorough and coherent, it is a sham and virtually useless. Given this incredible disorganization, the fact that Understanding Music (concept development) is the *second* section of the text and is disconnected from the other sections, and that there are no guidelines about where to *begin* in the textbook, we can safely infer that concept development is *not* a central interest of the authors nor a central goal of the series. Such disorganization neither promotes nor ensures any thoughtful development of teachers' *or* students' understanding and appreciation of music!

Finally, concept development is not articulated well vertically in the series, either in the Understanding Music section of each text or from grade level to grade level. Much of this unevenness may be due to multiple authorship. Vertical articulation and the coherent treatment of musical concepts can be more problematic if there are multiple authors by grade level(s), little conceptual clarity for the series as a whole, and poor editing. In grades 1-6 of *World of Music,* there are eight primary authors, a theme musical author, a movement author, and a producer of the vocal recordings. (See list of authors by grade level before Reference List.) Most of the supplemental books--and there are many--are written by still other authors. Not only are the texts uneven by grade level when written by different authors, they also are uneven by grade level when written by the *same* authors. Examples follow.

The grade 6 authors are different from the grades 1-5 authors. In grade 6, there are nearly 140 lessons compared to an average number of 114 in the other grade levels. These seems to be more attention to popular culture in grade 6 than the other levels, and some of the concepts are treated differently in grade 6 than they were in the previous levels. Grade 3 seems to be a much more substantive text than grade 2 in terms of musical concepts, yet these two levels were authored by the same people. There seem to be quantum conceptual leaps between grades 2 and 3, and 5 and 6, and these were written by different authors (from 2-3 and 5-6). The grades 1 and 2 texts seem quite different in format and information provided the teacher (and not), even though these texts were authored by the same persons. There are few, new or expanded concepts presented from grades 4 to 5, and these two texts were written by the same authors.

2. To what extent is the content organized in networks of information structured in ways to explicate key ideas, major themes, principles, or generalizations?

As stated earlier in A.3, key ideas, major themes, principles, and generalizations are neither presented nor addressed well in this series in terms of musical understanding and concept development. This series is more like a "songbook" than a serious treatment of key musical ideas beyond the social, cultural, and historical dimensions of music. Musical concepts are not organized well into networks of information, the elements of music are not linked well, nor are these concepts and key strands coherently and equitably developed toward increasing complexity through the grades.

3. What is communicated about the nature of the discipline from which the school subject originates?

3a. How does content organization represent the substance and nature of the discipline?

This has been addressed in B and B.2 to a great degree. Music is presented primarily as a broad repertoire of songs learned in school, handed down from tradition. Music is presented more as a school subject than as a discipline. The fact that the content (literature and musical concepts) is disorganized without a coherent and persuasive set of goals, and that there is emphasis on the social features of music and musical elements, students are likely to learn a bunch of songs and understand music as a school subject where reproductive, uncreative performance is emphasized rather than conceptual development or creative and critical thinking with challenging applications. In terms of understanding key ideas in the discipline, students are likely to learn disconnected facts and low-level discrimination skills often presented as unproblematic binaries (loud-soft, fast-slow, high-low).

3b. Is content organization faithful to the discipline from which the content is drawn?

3c. What does the relationship among conceptual (propositional), conditional, and procedural knowledge communicate about the nature of the discipline?

There seems to be little agreement among music educators as to how musical content with respect to concepts should be organized and taught (May, 1989; 1990b). Not surprisingly, this also is reflected in *World of Music*. There may be some agreement or shared understanding that individual musical elements (concepts) have their own inherent logic, structure, and implied sequence. For example, it is difficult to understand the principles and expressive potential of harmony without understanding melody; and it may be difficult to understand melody without understanding pitch, scale, and key. It is difficult to understand meter without first understanding and being able to feel a steady beat and a pattern of accented beats. While there seems to be an assumption that rhythm concepts should be presented to students before melody (which frequently is the case in music curriculum materials), there is little convincing research that suggests this ought be the case.

Second, musical understanding requires simultaneous attention to both the temporal and melodic features of music as well as its expressive qualities in cultural context. It is difficult to suggest how one should structure a music curriculum because of these complex dimensions that define music. For example, would it be better to select one piece of dynamic musical literature and pick it apart on as many conceptual dimensions as possible and on several occasions, before moving on to new selection? Or, would it better to present one song or musical piece after another, highlighting whatever musical elements seem to present themselves in each piece, which seems to be the case in most commerical music curricula? Or, would it be better to choose several pieces of music which prominently feature the *same* element or principle as a central conceptual theme or focus, where these selections then could be organized in a sequence toward complexity (steady beat to accented beats, meter, syncopation, style, etc.)?

The problem then becomes selecting a coherent set of musical literature to accomplish this task. In what ways should this group of songs or musical literature make sense? Would you choose only dances, or work songs, or classical excerpts, or *what* as a coherent narrative, stylistic, or cultural framework? With respect to student activities, could this understanding best be developed through listening, reading notation, moving, or what? Should these activities be mixed and multiple, or teased apart, extended, and elaborated over a period of time? It seems to me that organizing musical content--literature and concepts--for teaching/learning is no easy task for music educators, and I sympathize with the complexity of such daunting decisions. But something more profound, coherent, and thoughtful than "student involvement," "study," or a nationwide poll proffered in *World of Music* should inform content decisions.

Some educators assume that the expressive features of music cannot be understood without first understanding the elements of music and how these can be structured and combined in particular ways, in a particular piece, to yield particular effects or styles. Others claim that the expressive qualities of music are tacitly or intuitively well understood and appreciated by youngsters, whether or not they can identify and analyze the elements of music and articulate these relationships to our expert satisfaction. Thus, there is an experiential, "oral language" tradition and cultural repertoire that works in musical understanding much like learning, understanding, and participating skillfully in spoken, discursive language (Serafine, 1986). For example, that a youngster cannot identify a verb and conjugate it does not necessarily mean that she does not understand language and cannot communicate with competence in spoken discourse.

The point I am trying to make here is that it is difficult to determine what a "faithful" treatment of music is or would be, either as a discipline or a school subject. While the key strands of *World of Music* reflect valid content drawn from the discipline called "music," one could question how these content strands are balanced and articulated throughout the series, and how much emphasis is placed on reproductive performance and minimal, uncreative, uncritical student responses. If performance (in the most traditional sense) drives the curriculum, little room is left for productive, creative learning drawn from other interesting dimensions of the discipline; that is, listening, composing, arranging, improvising, critiquing, or dealing with problematic questions such as: What is music? When is music? When is music beautiful? Who decides? How do you make such judgments, and based on what criteria? Where do these criteria come from? What is music good for, and for whom? Why? Why do musical styles in a given culture change over time...or do they? How come there may be different genres of music within a given culture? Such discourse is not encouraged in *World of Music.*

4. How is content sequenced, and what is the rationale for sequencing? What are the trade-offs of the chosen sequencing compared to other choices that might have been made?

The only section of the text in which the authors claim this series *is* sequenced is in Understanding Music, Section 2. The authors suggest at the beginning of this section or unit that "the songs in this section are used primarily to introduce and highlight music concepts." However, a rationale for this sequencing is not provided. It is difficult to determine that a sequence exists, and if one does, what the sequence is, and what sort of theoretical framework in music drives its articulation. I will use one example from the grade 2 text as an illustration because this problem is indicative of the entire series. Below, the "sequence" of musical elements or concepts for Understanding Music (grade 2) is illustrated, or the stated order of presentation of songs and concepts in the introductory pages of that section (p. 58). The larger categories of musical elements are presented in the right-hand column.

It is difficult to ascertain on the chart that follows what the *sequence* is with respect to presenting and understanding musical elements and how these concepts are related to each other. We might assume that rhythm concepts are sequenced: steady beat, tempo, duration, and pattern, or that melody concepts are sequenced: pitch, contour, and phrasing. Further, "steady beat" usually receives some attention in all of the lessons. But, we do not know why developing each of these concepts is interrupted over time (rhythm-melody-rhythm), or why the authors do not eventually draw attention to both in a single song or lesson (at least by the above listing and grouping). We know that rhythm and melody concepts are presented fairly equally, with more difficult understandings such as expression and form receiving very little attention. "Form" is neither defined nor explained as the design of a song by different sections. Sections in a song, for example, often can be differentiated by changes either in rhythm or melodic patterns--or by both working together.

Section Introduction	Category
Steady Beat (3 songs)	Rhythm
Fast-Slow (3 songs)	Rhythm
String Sounds (1 song)	Expression: Style
Steps, Leaps, Repeats (6 songs)	Melody
Upward-Downward (2 songs)	Melody
Long-Short (2 songs)	Rhythm
Sound-Silence (1 song)	Rhythm
Rhythm Patterns (4 songs)	Rhythm
Phrases (4 songs)	Melody
Form (5 songs)	Form

TOTAL = 31 songs

Now, let's return to the Planning Chart for Concept Teaching (p. T31) to see how this corresponds with the groupings and "sequence" of concepts outlined outlined previously. This becomes quite confusing! First, there are 47 pages/lessons cited in the Planning Chart, and these are not presented in sequential order on this chart. For example, one lesson that corresponds to "steady beat" is on page 62, while "duration" is presented in the next category on page 60. Second, the categories of concepts or elements do not always match. For example, in the first listing (introduction to Section 2), "tempo" is presented as a rhythm concept, under rhythm. In the Planning Chart, it is presented as an *expressive* element, not located under rhythm. Sometimes this mismatch is not merely a matter of semantics or confusion over first and second-order categorization, but a misleading error. "Bounce and Catch" (a song on p. 64) is identified in the Planning Chart as focusing on *melody* patterns, while the section introduction and basic lesson plan clearly focus on *rhythm* (steady beat).

Section Introduction	Planning Chart	Category (Chart)
Steady Beat (3 songs)	Steady Beat (3)	Rhythm
Fast-Slow (3)	Duration (6)	Rhythm
String Sounds (1)	Rhythm Patterns (6)	Rhythm
Steps, Leaps, Repeats (6)	Melody Patterns (1)	Melody
Upward-Downward (2)	Phrases (4)	Melody
Long-Short (2)	Steps, Leaps, Repeats (6)	Melody
Sound-Silence (1)	Register (3)	Melody
Rhythm Patterns (4)	Direction (3)	Melody
Phrases (4)	Form (5)	Form
Form (5)	Tone Color (2)	Tone Color
	Tempo (4)	Expressive Elements
	Dynamics (3)	Expressive Elements
	Style (1)	Expressive Elements
TOTAL = 31 songs	TOTAL = 47 concepts	

The Extension of this song, if used, introduces melody pattern, but it is never called this in the teacher's edition. Next, the Planning Chart does not support the same internal sequence of elements implied in the section introduction. For example, although not by page number but by category, melody patterns are presented before phrases; phrases before steps, leaps, and repeats; the latter presented before register; and register before melodic direction. The Planning Chart hops around in the presentation of different elements and concepts as badly as the section introduction and order of lessons presented in the entire unit.

5. If the content is spiraled, are strands treated in sufficient depth, and in a non-repetitious manner?

In order to analyze a curriculum design and organization based upon spiraling, one needs to examine a concept or "big idea" as it is presented and articulated vertically throughout the entire series. A spiral curriculum suggests that basic ideas in a subject are introduced in the lower grades and reintroduced, revisited, and attended to in more depth, or approached in different, more complex ways at each subsequent grade level.

The authors do not claim that the content in this series is spiraled but imply this in claiming that Understanding Music (Section 2) in each text is *sequenced.* They also imply this in the introduction: "Key strands combine to provide a structured learning program." We do not now what is meant by either "combine" or "structure," however, except that five parts or key strands exist. Of these strands, the one which suggests a spiraling vertical sequence is in Music Reading. Despite the authors' admission that they used an "eclectic" approach to music reading, they also imply a sequential organization with the following claims: a "sound-before-symbol" approach is used; music-reading skills are developed by moving from simplified notation to traditional notation; and "Can You Read This?" is a self-contained, *sequential* unit on reading rhythm and melody.

To frame this analysis manageably, but in detail, I will trace how learning to read music (the Music Reading strand) is presented in the Understanding Music section and "Can You Read This?" unit of the grade 1 text, which are the only places where the authors claim there is a sequence in this series. (I will trace this problem again under sections D and E, which follow this section.)

If first-grade students are using the textbooks, they will see musical notation beginning in the second lesson and continuing throughout the text in the section, Understanding Music. While they are asked to follow the words of this song (p. 56), there is no introductory discussion about how music is written or read, and why it looks like it does (e.g., why it is different from words). This is taken for granted--not only in terms of the music, but in terms of directionality and how to read/sing multiple verses and lyrics of songs. From reading the Lesson Plans and how lessons are to be presented to students, it seems that students probably will *not* be using the textbooks--except to follow the lyrics or to learn the words to songs. For example, in most lessons students are asked to listen to a recorded selection, are asked questions about what they heard, and then are asked to respond through movement, accompaniment, and/or singing. They do not need textbooks to follow this typical lesson format. There is very little reference to students using the text.

On page 69, quarter notes are introduced and illustrated with the *words* of a rhyme. In the Extension, students are asked which line of the rhyme has two *words* for every beat. There are sound effects to read on pages 58-59. There are accented beats to read on pages 62-63. On page 70, steady beats are to be read, but students are asked to focus on the words of the song. After the song on page 72, it is recommended that students take a "What Do You Hear Test" on "steady beat" and "no beat." Steady beat is represented as a group of vertical lines compared to blank spaces for "no beat." This is the first time students have been introduced to figurative, nonmusical symbols (vertical marks) which stand for formal musical symbols (quarter notes). Even though they were asked to read *quarter notes* as steady beats before (p. 69), these two symbol systems are not linked for students, as in the following visual equation: | | | | = ♩ ♩ ♩ ♩.

On page 75, vertical marks are spaced closer or further apart on a train track to represent steady beats that get faster or slower. Next, illustrations of long and round balloons are used to represent long and short sounds. On page 77, students are expected to following the notation as they sing a song and be able to tell where the long sounds (half notes) occur when they have had no preparation in reading musical notation by quarter, eighth, and half notes prior to this lesson. The two chants presented on this page do not present quarter notes coupled with word syllables in the same way as before (p. 69). On page 79, students are asked to match a rhythm pattern with the steady beat (quarter and eighth notes), again coupled with words/syllables to chant. At this point, students will take a *What Do You Hear?* test, which uses figurative, nonmusical symbols again (long, horizontal lines for long sounds, and short horizontal dashes for short sounds).

On pages 80-81, pictures of a spinning/falling toy top are used to help students "see" what happens to the music they are listening to. Students are asked where they hear loud-soft and long-short sounds (rhythm), and upward-downward sounds (melody). The test which follows, however, is in formal *musical* notation only, and it requires that students discern half notes and eighth notes as long and short sounds among half, quarter, and eighth notes! Although the teacher is to write one half note and two connected eighth notes on the board as a reminder, students have had little preparation for this task. Most of the previous "reading" exercises used nonmusicals symbols (vertical or horizontal lines or dashes) or figurative symbols (balloons and toy tops).

In the next lesson (pp. 82-83), students are introduced to the musical symbol for a phrase (long arc over several measures) and are asked to notice these marks in the music. There is very little explanation about what a phrase is, other than a phrase is "a thought or idea in the music." There is no explanation about how musical thoughts and ideas are different from those expressed in language. In the next lesson, students are asked to read/sing by phrases (groups/parts) and the refrain together. In the next lesson, in order to respond to the phrases, they need to understand what a repeat sign is. This is not introduced by the teacher in the lesson, although it appears in the musical notation.

On pages 86-87, pitch (high-low sounds) is represented nonmusically by two photographic illustrations--a person standing on a mountain top and an undersea diver. In the next lesson, students must follow a musical score, identifying high and low notes on a staff (keyed blue in the text). This is the first time that students have been introduced to notes on a *staff* in terms of pitch. They have never been told what a *staff* is, that it illustrates pitches or sounds relative to one another. Students are introduced to melodic "leaps" (high to low only) and the same pitch (keyed in a different color on the staff). After this lesson, students take a test on high-low sounds (p. 118). This is the worst example of a test I have ever seen because it bears little relationship to the material that students have encountered previously, and the concepts are presented in pictoral form (drum, bird, person whistling) rather than musically, and then nonrelationally to one another. For example, does a milk truck make a high or low sound? Compared to *what?!* And what has a milk truck to do with *musical* sound?

The lesson on pages 90-91 requires students to follow a musical score of mixed representations (word phrases without musical notation and musical notation), even though the music is neither spoken nor sung as the score suggests. What is stressed in the notated music is *repeated* tones. In the next lesson, there is an illustration of children on playground equipment. They are asked, "Where are the children moving upward? Downward?" This would be difficult to ascertain in a *still* picture, as children are known to climb up, down, *and* backwards on such apparatuses! However, accompanying this visual is recorded music on a synthesizer illustrating a slide, a climber with a firefighter's pole, jungle gym, and swing. Students are asked to match each of the four musical selections they hear to the apparatus that best describes "how it makes them move." For example:

> Swing--The music has smooth, steady, sweeping sounds that move upward and downward. At first the sweep covers a narrow range of sounds. This gradually expands to a wide range as the "swing" goes higher. The progression from narrow to wide is reversed as the swings slows down and finally stops. (p. 92)

Thus, upward-downward is made more complicated by dimensions or variables such as intervals and duration.

On "Ebeneezer Sneezer" (pp. 94-95), the full musical notation is not presented to students. Each phrase that contains one tone ascends a scale until the end of the song when the tones descend on each syllable of the phrase. Students are presented with notation on the staff for only one tone at a time (e.g., middle C for all the tones/notes of "Ebeneezer Sneezer"), until the last phrase where each descending tone is notated. Students are asked how and when the tones move up or down in relation to the words they sing. It is not until this point, in the Extension, that students are introduced to the musical *staff* in terms of its definition. Directions to the teacher are as follows:

> Call attention to the staffs shown there. Point out that in music, we show melodies by writing notes on a staff. We show low sounds by placing notes low on the staff (point to C, D, and E). We show a high sound by placing a note high on the staff (point to high C). Point to the notes on the charts, as you lead chlidren in singing the song. Then give individuals an opportunity to point as everyone sings. (p. 95)

Further, letter names of notes, above, are used on the board without any explanation or previous introduction.

Rather than using groups of successive repeated tones (as in the previous lesson), the lesson on page 96 introduces melodic *contour* (upward-downward direction of tones over time). Students are asked where the "mostly downward melody on the words" are. It is unclear if students are asked to look at this movement in the musical notation on the page in the text. A bulletin board idea demonstrates this concept by contour lines in the shape of mountains, not musical notation. Here, *lyrics* are linked to the pattern of the contour lines. In the Extension of the next lesson, students are asked if the notes of the song begin by moving upward or downward. Again, a bulletin board idea is presented, however, with horizontal *lines* (short and long) moving upward to the right, and again, not in musical notation. There also is a large arrow pointing upward, diagonally, over these lines.

At this point, students are asked to take another *What Do You Hear?* test. Here, groups of short horizontal lines are presented--not musical notes or the staff. The teacher introduces the test by drawing diagonal arrows (pointing up to the right or down to the right) and asking students to "perform" the arrows by swooping their voices in correspondence to these arrows. Students then listen to five pieces of music and circle which movement (upward or downward) is represented in each piece they hear. Lessons related to loud-soft do not require reading symbols or words in grade 1. The bulletin board idea on page 103 asks students to predict which sounds would be loud or soft from cans filled with rice, beans, pebbles, chalk, paper straws. Students then can make maracas and accompany music using these percussion sounds for loud and soft.

On pages 104-105, students are asked to follow the notes as they listen to an excerpt from Haydn's "Adante" from Symphony No. 94 in G Major. This notation is not presented on a staff but is presented in *meters* with a repeat sign at the end. In the Extension, students are to point to the notes as they listen to the recording and identify which note of the pattern they were pointing to when they heard the "surprise." They are asked (after repeated listening) if the loud surprise always happens on the last note of the pattern. (It doesn't).

In the next lesson, the concept of "repeat" is presented in terms of an abstract painting (visual) by Charles Demuth, entitled "I Saw the Figure 5 in Gold." This visual has nothing linear about it in terms of reading melodic lines and their directionality over time. Students are asked what things they see "more than one of in the painting?" Then, they are told, "When things happen more than once, we say that they repeat." Repetition of melody then is introduced in full notation of a song that follows. Note, here the concept of repeat has nothing to do with the "repeat sign," presented earlier. No connection is made.

The lesson on page 108 requires students to read the steady beat in a song that is marked with "x's." They then are to identify the repeated "clip-clap" pattern in the song. On the end of the song, they are asked to determine if the three clip-clap patterns repeated all sound the same. In order to answer this, students must be able to read the notes on the staff to see that each successive clip-clap pattern descends or moves in a downward direction. There is no mention of a melody here, as presented earlier, or any connection made. In the following lesson, students clap and pat a pattern to "Li'l Liza Jane" every time it appears. There seems to be little attention to reading the *notation* of the song in this lesson, unlike the lesson before.

In the next lesson on pages 110-111, students first pat or play a rhythmic pattern on the accented beat. Then they are asked to follow the notation of a repeated three-note pattern in this song, first by rhythm (short-short-long). The notation is not rewritten to the original score; for example, the notes that represent "little angels" are omitted. The three notes are labeled with the letter names of these notes (D, E, and G) for playing marked tuned bells. There has been no previous discussion in the unit about notes having names like "D, E, or G," even if these were used just to discern the song bells. Students then are asked to take a test, which asks them to identify the same pattern in the same song.

("Circle the pattern each time you see it.") The test is introduced by having students discuss various visual patterns in clothing or articles in the classroom. Notice that the word "pattern" has never been defined for students in the text or in the teacher's edition. The word "repeat" was defined earlier as "when things happen more than once." However, even earlier, students were being asked to look for *patterns* without a definition of pattern being given to them (pp. 104-105).

The above detailed analysis of one strand in one section of the grade 1 text intended to foster student understanding of "reading music" illustrates how poorly concepts are sequenced or spiraled in *World of Music*. Sequencing or spiraling the curriculum is not accomplished in a single strand, section, nor grade level--much less accomplished grade to grade vertically. Over time, it would seem dubious that students might learn anything substantive in/about music, either by grade level or across the textbook series, other than a repertoire of songs. Some music experts would argue that this immense selection of songs, along with the additional music provided in the Listening Library, presents far too much breadth to develop very much depth in musical understanding (May, 1990b).

D. CONTENT EXPLICATION IN THE TEXT

1. Is topic treatment appropriate?
  1a. Is content presentation clear?
  1b. If content is simplified for young students, does it retain validity?
  1c. How successfully is the content explicated in relation to students' prior knowledge, experience, and interests? Are assumptions accurate?
  1d. When appropriate, is there an emphasis on surfacing, challenging, and correcting student misconceptions or misunderstandings?

Much of this analysis has already been addressed under the previous section (Content Selection). However, it might be useful to illustrate the quality and quantity of content presented in the student texts. In all fairness to the authors, only the Understanding Music section of the texts will be cited, as this is the only section that the authors claim is designed specifically for developing conceptual understanding and is sequenced.

Much of the information presented in the grade 2 student text relates little to developing understanding of musical content without the teacher's direct instruction. For example, often the only information provided students, other than the songs themselves, are items such as: "Listen for the nonsense words in this song. You can do a hand-jive with 'Waddaly Atcha.' Here are the motions" (pp. 62-63). Or, accompanying the song, "Rabbit":

> Children in Japan tell about a rabbit who lives in the moon. This rabbit pounds rice into cakes for the New Year's celebration. The rabbit in this song lives on the earth. He seems to wish he were the rabbit in the moon. [After the song] Try playing steady beats on a woodblock. Follow these notes as you play. (p. 66)

Sometimes the information given or requested in the grade 2 text is questionable or ambiguous at best, even when referring to musical concepts. This is because the answers sought are relative, depending on an individual's perception or a desired response related to other unnamed factors. Yet, "right" answers are sought. For example: "How would you move climbing up a mountain--fast or slow? [Slow] How would you move coming down a moutain? [Fast] Going around a mountain? [Fast or slow]" (p. 68). Another example is on pages 74-75 in experimenting with string sounds with rubber bands: "Pluck a rubber band. How does it sound? [Soft]" (p. 74). Or, consider the example of the song, "Do-Re-Mi": "What do you begin with when you read? [A, B, C] What do you begin with when you sing? [Do-re-mi] Listen to this song for the answers" (p. 82).

In the grade 2 text, when concepts are presented, mostly rote responses are expected that require low-level discrimination skills such as loud/soft, fast/slow, long/short. Other musical content, like musical phrases, seems unnecessary or inappropriate for the second-grade level. For example, other than associating phrases in music with phrases in individual lines of poetry, there is little explanation of how people decide what warrants a short or long phrase in music. (Later, on page 110, it is suggested that phrasing helps people know when to take a breath in music when singing.) Three lessons after the introduction of phrases, students are asked if all the phrases in the song "The Cat" are of the same length. The correct answer is that they are all the same length, but visually in the music, this answer seems incorrect (pp. 110-111). There are two "shorter" phrases in the music because the rests are not included under some of the phrasing. I don't know if nonspecialists could explain this to students.

In the grade 5 student text, the content presented is explicated with little peripheral or extraneous information. In fact, only 4 of the 39 lessons contain decorative illustrations; the primary focus is on the music at hand, and most of the illustrations serve an obvious instructional purpose. (There are more decorative illustrations in the other three units of the text.) Further, there is virtually no contextual information about the music provided in the student text in this unit. For the most part, then, music is stripped of its social and cultural context to be analyzed along its formalistic principles and properties. The concepts also are better organized within this unit than they are in the grade 2 text, where concepts are presented willy-nilly, week by week.

Here is another explication in the grade 5 text that is an introduction to melody as "a line of sounds":

> A melody is a line of single tones that repeat or that move upward and downward by step or by leap. [Examples are shown from a line of the song "Doney Gal".] *How* the tones move is one of the things that makes one melody different from another. Here are four examples from songs in your book. Each one shows how tones can move.
>
> [Three or four measures each of "Jingle Bells," "Give My Regards to Broadway," "The Star-Spangled Banner," and "In My Merry

Oldsmobile" are presented where areas in the melodies of repeats, steps, small leaps, and large leaps are noticeable.]
How do the tones move in the song on the next page? Follow the music as you listen. Can you identify how the tones move in each color box? (p. 104)

Here is another example of content explication in the grade 5 student text of 2/4 time, or feeling a steady beat in sets of two:

The vertical lines in example 1 represent a series of steady beats. Pat the steady beats on your knees.

1. | | | | | | | | | | | |

The quarter notes in example 2 show a series of 12 steady beats. Pat the steady beats on your knees.

2. ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩

Steady beats can be organized into sets. The beats in example 3 are organized in sets of two. Pat the beats in sets of two. Accent the first beat in each set.

```
3.   ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩
     >   >   >   >   >   >
```

In music, sets of beats are separated into measures by bar lines. In example 4 the number 2 at the beginning of the line tells you that there are two beats in each measure. Pat the beats in sets of two. Accent the first beat in each measure.

4. 2 ♩ ♩ | ♩ ♩ | ♩ ♩ | ♩ ♩ | ♩ ♩ | ♩ ♩ |

Pat the beats in sets of two as you listen to this music [Schubert's "Marche Militaire" with 6 measures of the bass line melody in musical notation]. (p. 90)

Thus, students in grade 5 have an opportunity to test their initial understanding of melody with carefully selected excerpts of familiar songs distributed throughout their text. (In several activities and extensions in grade 5, the text is used in this resourceful manner to examine other exemplars of the concept at hand for comparision.) In the above lesson, students then apply this understanding when introduced to a new song on the facing page. Three examples of melodic direction are highlighted in different colors on the staff in this song. One illustrates three repeated tones, another a large leap from one pitch to another downward, and the third, four downward-moving steps of pitches.

2. Is the content treated with sufficient depth to promote conceptual understanding of key ideas?

Students would be fairly helpless in learning much about music from the textbooks alone or independent of the teacher without his or her directions, explanations, and guidance, and without the ancillary recordings of the music or songs in question for each lesson. Even with the teacher's assistance, breadth in the series undermines any in-depth, focused treatment of key ideas that would promote conceptual understanding of "big ideas" in music.

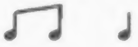
3. Is the text structured around key ideas?

3a. Is there alignment between the themes/key ideas used to introduce the material, the content and organization of the main body of material, and the points focused on in summaries and review questions at the end?

3b. Are text-structuring devices and formatting used to call attention to key ideas?

3c. Where relevant, are links between sections and units made explicit to students?

As stated in previous sections, the text is not structured around key ideas, even though musical elements and concepts are presented repeatedly throughout the series. The problem is that it is difficult to trace any alignment or development of these concepts over time, within a unit, much less within a grade level or the series as a whole. In one grade 2 lesson, students might focus on long-short sounds; in the next, on high-low pitch; and in the next, fast and slow sounds. There is no coherence in this organization. Links between sections and units are not made explicit to teachers, much less to students.

Sometimes, the assumption is made that students learned something in a prior lesson: For example, "You know that tones can repeat" (grade 2, p. 84). At other times, obvious connections are ignored by the authors between two consecutive lessons. For example, in grade 2 (p. 100), the rhythm pattern of "Aiken Drum's" name is stressed to students with accompanying notation. In the following lesson (p. 101), "Lazy John's" name and rhythm pattern are stressed. But the similarity between the two lessons, or between the two names and rhythm patterns, is never pointed out to students nor mentioned in the teacher's text: 

Ai - ken Drum
La - zy John

There are text-structuring devices and formatting used to call attention to some concepts and key ideas. Color-highlighting a small area on a musical staff is a common device used in many lessons (e.g., to point out steps and leaps in pitch in a measure or to compare small rhythmic or melodic patterns within a song). Also the visual symbol of a "record" in a lesson signals an accompanying recording to develop listening skills or to present a listening lesson. Form is introduced by using A and B in a square and circle at the appropriate points in a song. Students' attention is called to recognize when a melody "changes" by distinguishable sections or parts within a song. Notated song bell accompaniments are presented in many of the grade 2 lessons without students having learned how to read musical notation. At first, I suspected this was more for the teacher's edification than for the students', even though this notation is located in the student text. But when one analyzes the Extensions in this unit, most suggest student accompaniment of these songs with song bells.

The unit Understanding Music in grade 5 is more coherent in its presentation of ideas and the linking of discrete concepts than is the unit in grade

2, even though much of the fifth-grade unit focuses on analyzing discrete formalistic elements and properties in music, too. Note, however, the subtle clusterings of concepts and progression of these over time in the lessons below. A similar organization is not evident in the grade 2 unit.

Grade 5 Lessons in the Unit, "Understanding Music"

Lesson No.	Primary Focus
1	Steady beats in sets of two (2/4 meter)
2	Steady beats in sets of three (3/4 meter)
3	Steady beats in sets of four (4/4 meter)
4	Steady beats in 3/4 meter with introduction to meter/time signature
5	Conducting patterns in meters of 2, 3, and 4
6	Listening for meter changes within songs
7	Meter in 6/8; conducting pattern in this meter
8	Conducting in 6/8 meter, depending on fast or slow tempo
9	Rhythm: Even and uneven
10	Melodic lines by repeats, steps, or leaps; upward/ downward direction
11	Identifying melodic patterns by contours and steps
12	Melodic patterns by contours and steps
13	Major/minor melodic scale by steps
14	Major/minor scales; differences in whole and half-step patterns in scales
15	Melodic phrases and cadences
16	Pitch; recognizing register and range
17	Pitch; recognizing narrow/wide ranges
18	Prelude from *Carmen* by Bizet; listening for distinctive themes and moods in a prelude
19	Harmony by ostinatos
20	Harmony by singing partner songs simultaneously
21	Harmony by countermelody
22	Harmony by singing a descant
23	Harmony by singing two parts; revisiting range or interval
24	Harmony by playing chords on autoharp to accompany melodies
25	Harmony in three parts; listening and accompaniment with autoharp chording
26	Form (AB or two-section song)
27	Form (ABA; AB with one section A repeated)
28	Form (ABACA; rondo)
29	Form (ABACA; rondo as ragtime)
30	Form (ABACABA coda; Beethoven's "Allegro")

31 Theme and variations

32 Listening for beat, tempo, mood, tone quality of solo instruments, repeated rhythm pattern, repeated theme (Bach's "Brandenburg Concerto" No. 2, Movement 3)

33 Vocal tone quality of adult voices (soprano, alto, tenor, bass)

34 Vocal singing in two- and three-part harmony

35 Listening to barbershop harmony performed by a group of men and a group of women; singing melody of "Aura Lee"

36 Listening to instrumental ensembles

37 Listening for changes in tempo, dynamics; sounds of strings and woodwinds; three themes in Beethoven's Sympony No. 1, Movement 3.

38 How to read a Call Chart to map and hear what is going on in music as one listens to it (Beethoven again)

39 Career lesson; interview of a person who teaches music and also conducts college band and orchestra

4. Are effective representations (e.g., examples, analogies, diagrams, pictures, overheads, photos, maps) used to help students relate content to current knowledge and experience?

4a. When appropriate, are concepts presented in multiple ways?

4b. Are representations likely to hold student interest or stimulate interest in the content?

4c. Are representations likely to foster higher-level thinking about the content?

4d. Do representations provide for individual differences?

The entire series is colorful with engaging illustrations, cartoons, photography, and design qualities that would capture students' attention at the various grade levels. Many of these illustrations are "storybook" in character in grade 2. For the most part, there is a fair representation of student ethnicity and gender when photographs of youngsters are used to illustrate concepts, the steps in making something, or movement activities. There are also blocked-in color cues on the musical staff (mentioned above), which do not always seem to be the most compelling concept or quality to point out about the musical selection as a whole. Concepts are presented in multiple ways in the series, even to a fault (see No. 5, below). Most of the representations would not foster critical thinking about the content because they point out the most obvious contrasts or low-level discrimination skills and responses.

5. When pictures, diagrams, photos, etc. are used, are they likely to promote understanding of key ideas, or have they been inserted for other reasons? Are they clear and helpful, or likely to be misleading or difficult to interpret?

There are many areas in the series where one could say that the illustrations are not only peripheral or decorative but downright misleading and confusing, and apt to promote *misconceptions*. One example in the grade 2 text is the double-page layout that marks the beginning of the unit called Understanding Music. Since these two pages are not attached to any particular lessons and are decorative, it is likely that little attention would be called to them for instructional purposes. However, the illustration on page 58 shows a train in diagonal perspective, receding into the background with its caboose in the foreground. On the side of the train is the label "upward" and next to this, "fast." On the facing page is a train in perspective with its engine in the foreground. On its side is "downward" and above it in a puff of smoke pouring from the engine, "slow." First, there are no other visual cues in the illustration that the trains are climbing or decending mountainous terrain. It's a very flat, desert-like rendering. Thus, the "upward" and "downward" labels are inappropriate, and one might also argue that the "fast" and "slow" labels are implausible in the real world of experience (fast : ascend; slow : descend). Other bad examples are located in the Activity Masters or ancillary worksheets (see the analysis in F.1 that follows).

I presume that multiple visual representations and icons for musical concepts were used in this series with the intent to reach as many students as possible through diverse representations, given the diverse ways in which students might perceive the world and understand abstract musical concepts.

However, music educators are advised to pursue a line of research to explore which kinds of visual representations might best promote students' musical understanding. In Figure 1, I have "summarized" some of the many visual icons or representations used in this series, which may prove to be more confusing than helpful to students in developing their music understanding.

One might consider Kodály's hand signals as yet another arbritrary visual system that students must learn to "read," as well as the "do-re-mi" system, the number system assigned to notes by pitch (1 = C, 2 = D, etc.), and the letter-name system which in most instances does not begin with "A" like the alphabet students learned but to some other arbitrary pitch and letter name. Additional confusion is apt to occur when introducing the real names and visual representations of musical notes and their values (e.g., whole, half, quarter, eighth). Musical notation does not correspond to reality or the mathematical understanding that students develop using concrete objects or corresponding visual representations when studying fractions. A half note does not *look* like half of a whole note; nor a quarter note, one-fourth.

It might be better to select fewer visual symbol systems and stick with only one or two in some consistent fashion over time than to proliferate so many visual representations. Further, music is foremost about discerning and expressing the qualities of organized *sound*, not about that which we *see*, or the visual world. Figurative icons are useful as transitional devices if one wishes to eventually develop students' skills in learning to read musical notation, but even so, it seems miseducative to barrage students with multiple representational systems. It might be best to teach the visual system of musical notation authentically and accurately, delaying the learning of this until the later grades, and forego all the

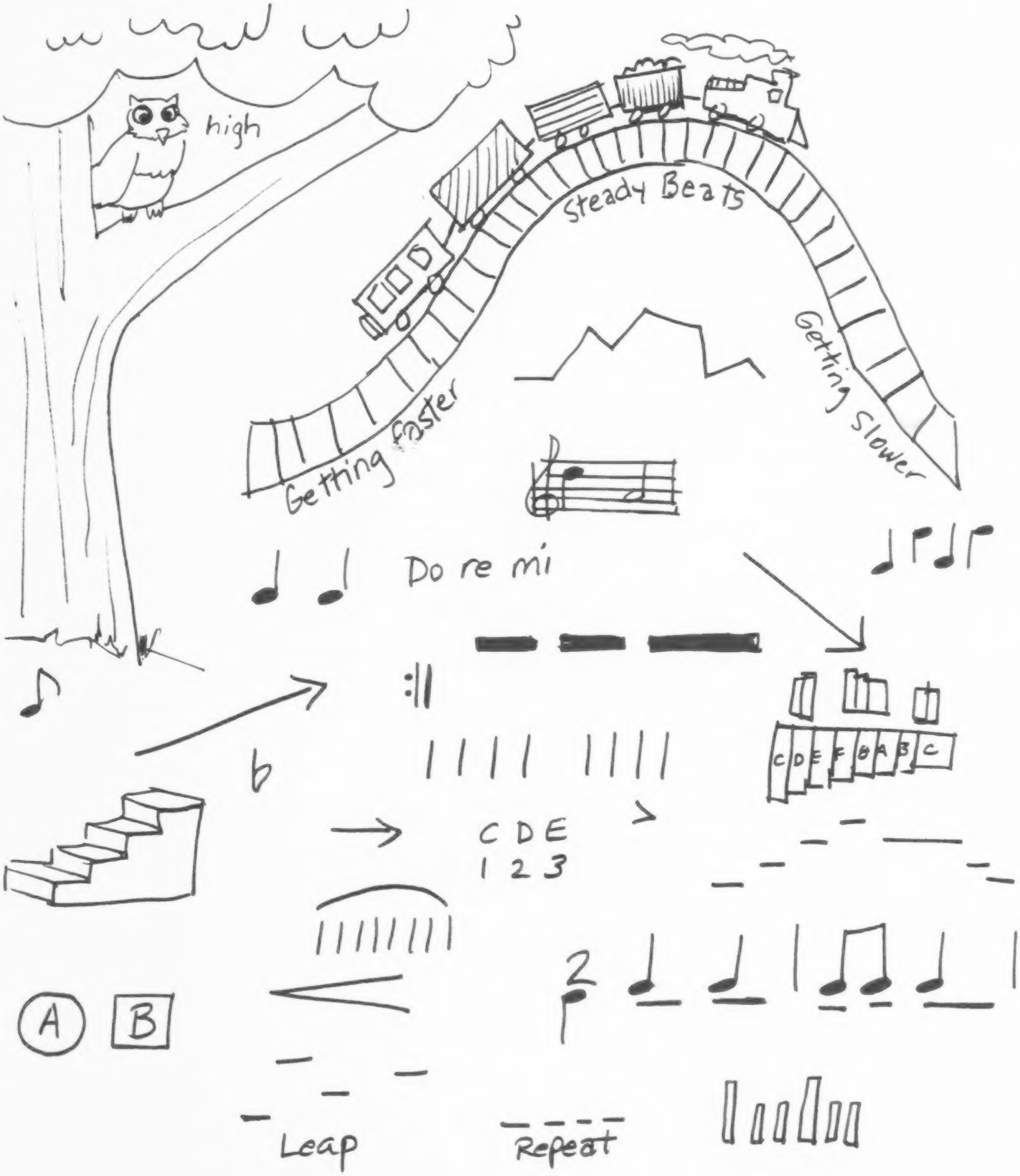

high
Steady Beats
Getting faster
Getting Slower
Do re mi
C D E
1 2 3
c D E F G A B C
A
B
2
Leap
Repeat

Figure 1. **Multiple visual representations of musical concepts.**

clever, but contrived, attempts to invent visual correspondences for what must essentially be felt and understood in music as *sound*.

The grade 5 student text uses nonmusical visual representations sparingly in the Understanding Music section where most illustrations are authentic musical symbols used in appropriate, authentic ways.

6. Are adjunct questions inserted before, during, or after the text? If so, what are they designed to promote? (memorizing of facts, recognition of key ideas, higher order thinking, diverse responses to materials, raising more questions, or applications)

On the whole, objectives and questions in the series tend to promote low-level cognitive processes and responses. However, there are some differences in questioning formats across the grade levels in the series. The grade 5 text, for example, encourages students to use their texts actively to locate other relevant examples of the concepts they are currently learning. Most of the discourse in the student texts raises questions or invites students to participate actively in some way (tapping, listening for something in particular, or sometimes asks elaborating questions).

7. When skills are included, are they used to extend understanding of the content or just added on? To what extent is skills instruction embedded within holistic application opportunities rather than isolated as practice of individual skills?

Skills in this series are those which demonstrate successful clapping to a steady beat or changing the percussion or accompaniment, for example, when the form of a composition changes by section. For the most part, these kinds of low-level skills are well-integrated into the series as a whole and into most of the lessons, particularly listening skills if the teacher takes the time to include these examples and the listening lessons.

8. To what extent are skills taught as strategies, with emphasis not only on the skill itself but on developing relevant conditional knowledge (when and why the

skill would be used) and on the metacognitive aspects of its strategic applications?

There is little attention to metacognition in this series or encouragement of students to think reflectively or strategically about their own thinking and skills as these are developing. There is little attention to developing relevant conditional knowledge which students can use independently.

E. TEACHER-STUDENT RELATIONSHIPS AND CLASSROOM DISCOURSE

1. What are the purposes of the recommended forms of discourse?
- ***1a. To what extent is clarification and justification of ideas, critical and creative thinking, reflective thinking, or problem-solving promoted through discourse?***
- ***1b. To what extent do students get opportunities to explore/explain new concepts and defend their thinking during classroom discourse? What is the nature of those opportunities?***

Most of the discourse in this series and in each lesson is teacher-directed throughout. Very little discourse is encouraged that would promote student discussion or justification of their ideas and critical thinking. Students often are asked to demonstrate their understanding in musical ways, through interpretive movement activities, alternative ways of accompanying music, and with some challenges in the Special Resources section--that is, if the teacher decides to extend activities.

2. What forms of teacher-student and student-student discourse are called for in the recommended activities, and by whom are they to be initiated? To what extent does the recommended discourse focus on a small number of topics, wide participation by many students, and questions calling for higher-order processing of the content?

As stated above, in the textbook the teacher initiates most of the discourse, and there are few opportunities for students to engage in discourse among themselves, for example, in small groups. Most lessons are structured around whole-group presentation and response directed by the teacher. Few questions suggested in the basic text of the lesson plans call for higher order processing of the content on the students' part.

3. Who or what stands out as the authority for knowing? Is the text to be taken as the authoritative and complete curriculum, or as a starting place or outline that the discourse is intended to elaborate and extend? Are student explanations/ideas and everyday examples elicited?

The text is the authority, for the most part. The teacher can be viewed as the surrogate authority in music class in terms of how the lessons are presented and structured, and the kinds of responses requested or discourse expected between teacher and students. The teacher is viewed as the conduit of the textbook's authoritative, "complete" curriculum, particularly in how the lesson plans are structured: tight, lean, linear, predictable.

While there is considerable flexibility in terms of what a teacher might choose to do with the Extensions or Special Resources, the teacher is told, step by step, how to present a lesson, what questions to ask, and what responses to request and expect from students. Thus, the text's structure increases the teacher's dependency on the text as authority and the students' dependency on the text and teacher as authorities. In the upper grades, where more explanatory text is presented in the student books, this is less the case. But I suspect that students would rarely have an opportunity to engage in the music texts independently or have access to the recordings so that they could work more independently with the texts.

4. Do recommended activities include opportunities for students to interact with each other (not just the teacher) in discussions, debates, cooperative learning activities, etc.?

In the basic lesson plans, there are few opportunities for students to work in small groups or in cooperative learning arrangements smaller than the whole class, except for occasionally in the Extension section of a lesson or in some activities suggested in the Special Resources section. There are many opportunities for students to be actively engaged as a whole group, for selected students to accompany singing or to engage in a movement activity, taking turns, given the subject is music. This is most noticeable in the Extension section of lesson plans.

This series relies a lot on students' performance to demonstrate their understanding and interpretation of concepts, which is appropriate in music. Students often know more or can demonstrate their understanding in musical ways when they cannot articulate their understanding verbally or argumentatively (Serafine, 1986). Were music primarily about discursive ways of knowing, our expectations would be no different than for discourse in other subject areas. The central question is: What constitutes "critical thinking" in music, and what are the best ways to determine this is happening, or what are the best ways of assessing what students feel and understand?

The performances suggested for students, even in the Extension activities, do not require much critical thinking. Were students to do more creating of their own patterns and compositions, and/or to work cooperatively in ensemble activities and engage in critical, whole-group discussion of these, the activities would come closer to promoting creative/critical thinking. Most of the activities and performances required of students in this series are reproductive.

F. ACTIVITIES AND ASSIGNMENTS

1. As a set, do the activities and assignments provide students with a variety of activities and opportunities for exploring and communicating their understanding of the content?

  1a. Is there an appropriate mixture of forms and cognitive, affective, and/or aesthetic levels of activities?

  1b. To what extent do they call for students to integrate ideas or engage in critical and creative thinking, problem solving, inquiry, decision making, or higher order applications (vs. recall of facts and definitions or busy work)?

2. As a set, do the activities and assignments amount to a sensible program of appropriately scaffolded progress toward stated goals?

Activities promoted in the basic lesson plans. Most of this series encourages a variety of activities and opportunities for students to explore and communicate their understanding of music--that is, in traditional, musical ways or in low-level performance skills. Many of these activities are reproductive or non-expressive in likely outcomes unless the Extension activities are used, and most of these are only "more of the same." In terms of cognitive, affective, and aesthetic dimensions, the series tends to pay more attention to low-level cognition (identification, recall, discrimination skills) and to reproductive performance than to higher order, cognitive processing or more expressive, critical dimensions of learning where students engage in decision making in more demanding, creative activities. Most of the basic lesson plans do not require interesting applications or multiple interpretations of the concepts students have learned and are learning. The lessons are formulaic, pedantic, and predictable in likely outcomes.

Since the goals were never clearly stated in the first place, the concepts were not laid out in any coherent framework, and the move toward cognitive complexity over time is quite difficult to detect or trace, it is difficult to assess how well the activities and assignments point toward achieving particular ends. As suggested in earlier sections, because of the ill-conceived organizational structure of the series, poor conceptualization of "units" or "strands" throughout the grades, and an emphasis on breadth rather than depth (or a shallow understanding of musical concepts), it would be difficult to trace any alignment or meaningful scaffolding of concepts and students' learning over time. Different grade-level authors treated these problems in various ways with differing degrees of success.

Activities and assignments promoted in the lesson Extensions. After analyzing all the Extensions in grades 2 and 5 in the unit Understanding Music, I was quite disappointed. For the most part, Extensions are only more of the same found in the basic lessons. The only difference is that they encourage instrumental accompaniment (taking turns in small groups) while the rest of the class sings a song or performs in harmony (in grade 5). Some Extensions are posed as *introductions* to the lesson, even though they are placed at the *end* of a lesson (grade 1, p. 119). In grade 5, several Extensions begin with "On another day...," so it is difficult to figure out what the purposes of the Extensions really are and when they are best used. They don't necessarily *extend* students' understanding in problematic or critical ways. Finally, very few of these Extensions encourage students to discuss anything, or to work independently or in small groups in creative ways to *apply* their knowledge, or to *generate* their own understandings and interpretations of music and musical concepts. A few exceptions are in grade 5 (p. 93, p. 97, p. 99, p. 132) where students create rhythmic compositions, for example.

Activities and assignments in Activity Sheets. By examining the "Activity Masters" or ancillary worksheets that supplement activities in the text's basic lesson plans, one gets a better sense of the kinds of tasks students are expected to do independently. The Activity Sheets are intended to be used as assignments, reinforcement, and/or assessment. In "A Note to the Teacher" in the back of the teacher text (grade 1), the Activity Sheets are introduced and explained. The "Note to the Teacher" is identical at every grade-level:

> The Activity Sheets, printed on reproducible black-line masters, have been *designed to reinforce concepts* that you and your students have covered in . . . World of Music. They *do not have to be used in their given sequence.* Rather, each one may be used as a reinforcement, or *in some cases as an evaluation, after the related subject matter has been studied.* A note in the Teacher Edition will suggest when it would be appropriate to use a particular activity sheet. Also included

> are a few songs in Spanish that should be enjoyable for everyone to learn. It is suggested that you read and explain the directions to your class before the children begin each activity. (p. 332; italics added)

We can see from the above that these ditto activities are neither required nor used as preassessments--or to help assess what students might understand *prior* to the presentation of new material. The worksheets are always presented *after* the presentation of material. Teachers are not told what to do with student responses in terms of reinforcement or evaluation, nor how to make sense of the ways in which students respond on these worksheets. There is an answer sheet provided for the teacher with "correct" answers. I also assume from the structure of most of these activities that most are independent "busy work" or dittos to fill time. There are no suggestions here about how students are to be introduced to the worksheets, even though recommendations to use particular worksheets are suggested in some of the lesson plans. There are references to the teacher edition pages in very tiny print on the bottom of some of the worksheets in grade 1, and some worksheets have no pages or lessons referenced in the text at all.

In the first example I chose to explore at random in grade 1, I could not find the Activity Sheet mentioned in the two lesson plans referenced on the grade 1 Activity Sheet, "Big Boots, Little Boots" (p. 333). Furthermore, the first lesson in the text dealt with melodic steps and leaps (p. 42) and the second lesson with pitch (p. 88). The Activity Sheet is about rhythm or duration, not melody! The activity has nothing to do with the lessons referenced.

3. What are examples of particularly good activities and assignments, and what makes them good (relevant to accomplishment of major goals, student interest, foster higher-level thinking, feasible and cost-effective, likely to promote integration and life application of key ideas, etc.)?

3a. Are certain activities or assignments missing that would have added substantially to the value of the curriculum?

3b. Are certain activities or assignments sound in conception but flawed in design (e.g., vague or confusing instructions, invalid assumptions about students' prior knowledge, unfeasible, etc.)?
3c. Are certain activities or assignments fundamentally unsound in conception (e.g., lack relevance, pointless busy work)?

I analyzed grades 2 and 5 Activity Sheets because these grade levels were targeted for microanalysis in this study and another one (May, 1990b). This analysis explores the nature and number of these activities, and whether or not these activities are likely to do what the authors claim they will: reinforce and evaluate student learning. Finally, having analyzed some of the visual representations (pictures, illustrations) in terms of how these might help explicate content and concepts, I analyzed this dimension of the Activity Sheets as well. At this point, I will not examine how these activities relate to what is presented in *Tests* and *What Do You Hear?* tests. (This will be discussed under section G, to follow.)

Following is an overall summary of the 17 Activity Sheets in grade 2 and a few examples of the best and worst of these activities. The complete list of activities with similar descriptions and critical comments is located in Appendix B. The grade 2 Activity Sheets present too many ambiguous or arbitrary visual cues that bear little connection to music. There are numerous problems with relational terms and words presented in isolation without their corresponding referents (visual or tonal). There is too much reliance on pictures of nonmusical objects that make sounds as opposed to listening to and responding to musical sounds. Most Activity Sheets in grade 2 focus more on language arts than on music, and few if any encourage children to think critically, improvise, and create their own music. Many of the activities also rely heavily on students being able to read musical notation. One activity, Rhythm Patterns, is a good example of what could have been done with the Activity Sheets that would be more meaningful, *musically*. There was only one activity for students to work cooperatively in groups or ensembles, and there were no activities where students could create or compose *melody* linked to authentic musical sound.

CIRCUS PARADE

Description: Students are to read the words of the song "Circus Parade" (p. 14) and name the four circus acts mentioned in the song. Then they are asked to draw which of the acts they like best. Then, in three sentences they are to write about the picture they drew.

Comments: This is a language arts activity based on the lyrics of a song, not the music. It's a good writing activity for grade 2, although terribly sparse. This activity has nothing to do with music and reinforcing musical concepts.

BEAT AND NO BEAT

Description: There is a poor illustration of a person jumping rope. Looks like the girl is *stepping* over the rope--not jumping. Students are told "a person who jumps rope makes a steady beat with his or her feet. Other items ask students to: strike vertical lines in a steady beat; note that a person who skips makes an uneven beat; then to strike short-long sets of horizontal lines. The last item presents a wavy line, suggesting that a person who slides his or her feet on the floor makes "no beat" at all. Then students are asked to move a fingernail along line and "make a sound with no beat." The last question asks: "Can you make more sounds with this paper? What will you do? Crumple? Rip? Blow? Fold?"

Comments: This is a silly thing to do without authentic musical sounds. Next, most second graders cannot skip yet very well, thus, the sound and "feel" of skipping may not be within their experience. Next, how often in the real world do we call "jumping" rope, "skipping" rope? This could be confusing to students. Plus, there are many different jump-rope rhythms, and most African-American children can demonstrate these with considerable ease and flair.

Hitting the short-long lines for a skipping pattern or uneven beat will need to be directed by the teacher. A student can point to or trace lines and still not be moving in a "skipping rhythm." The skipping rhythm cannot be determined only by figurative means. You need to feel an underlying beat as a cue, a superimposed meter, to make sense of any corresponding visual rhythm.

There is no visual example of a person sliding a foot on the floor. A one-time slide perhaps might accurately illustrate "no beat." But moving across the floor and sliding a foot like the Mummy would have a slow, calculated beat, not a "no beat." The range of second graders' potential interpretations is not acknowledged on this worksheet. A long hum or fingertip on the curved line would work better than scraping fingernails. I doubt that teachers will enjoy hearing this and imagine other paper sounds like crumpling, ripping, blowing, or folding would not be welcome. This activity has little to do with musical beats and would hardly reinforce musical understanding. Finally, why encourage wasteful, destructive behavior with paper?

GETTING SLOWER--GETTING FASTER

Description: A roadmap with verbal cues to go slower/faster with one's pencil on "the road." Students are instructed to mark an X on the objects or animals that "move fast."

Comments: I wouldn't waste my duplicating budget on this one! Although students might enjoy this activity, there is no recommendation that teachers watch students to see that they are reading the signals correctly and responding appropriately. Second, the movement doesn't reinforce left-to-right reading; it starts at bottom left of page and meanders to the top. Third, tempo in music is neither written nor "read" this way. Fourth, relational items again have no corresponding referents to make sense. Does a horse and cart go slow or fast? Compared to what? (Ditto for the rabbit and turtle.) Finally, I can hear kids "screeching" into the figurative house depicted on the worksheet with braking or crash sounds. It would be more appropriate to do such an activity in movement with real music. Again, this activity (even in movement) seriously underestimates what second graders already know and can do. It's a waste of time.

UNDERSTANDING MUSICAL WORDS

Description: Asks students to circle the correct answer (loud/soft; slow/fast; steady beat/no beat) under pictures such as a mouse with cheese, a rocket, a dog, an alarm clock going off, etc.

Comments: The visual cues are extraordinally ambiguous and have nothing to do with music. All of the terms are *relational,* yet objects and terms are presented in isolation. Is the dog "slow" or "fast." Compared to what? When? (The answer is "fast.") Item #7 shows an alarm clock. If you slow down and muffled the sound, you would find that there *is* a succession of steady beats; however, the answer is "no beat." The windshield wiper is an excellent example of a steady beat from everyday experience. Some popular composers/musicians have even used the beat of windshield wipers in their music to set the rhythm and mood. But some astute kid is apt to tell you that his or her family's car has windshield wipers with *three* speeds: intermittent pulse, regular, and fast. This is a trivial activity that underestimates students' intelligence and experience, and that has little to do with hearing and responding to rhythm in *music.*

RHYTHM PATTERNS

Description: Given three, 4-meter rows of notes, four measures each, students are asked to clap each rhythm pattern and then circle the measure with the shortest sounds and the longest sounds, and to identify which two measures are alike in rhythmic patterns in item #3. The final item presents one, 2-meter row of notes in four measures. It asks students to clap the rhythm pattern, then to cut the pattern apart (by measures), and to rearrange the pattern in any order they like. A friend is asked to clap the new pattern, and students are encouraged to take turns rearranging the note groups and clapping the resulting patterns.

Comments: This activity requires students to be familiar with authentic musical notation and symbols for different kinds of notes. In the text, there has been less attention to rhythm patterns than to repetition of single elements. However, this activity legitimately links *sound* (clapping rhythm patterns) with corresponding, authentic notation.

The last item is an excellent activity because it gives students an opportunity to compose and arrange/rearrange their own rhythm patterns within reasonable limitations in a problem-solving situation. There should be more activity sheets like this one, particularly like this last task where students have an opportunity to work cooperatively in pairs and small groups, and to learn from each other. The activity would also give the teacher an opportunity to quietly observe and monitor students' understanding as they engaged in this activity.

Following is an overall summary of the 18 Activity Sheets in grade 5 and a few examples of the best and worst of these activities. The complete list of activities with similar descriptions and critical comments is located in Appendix B. Most of the grade 5 Activity Sheets are less ambiguous and arbitrary than those in grade 2. They generally focus more on definitions and terms than is desirable, and there is little writing required of students. But there are some worthwhile activities in terms of rhythmic composition and small-group, ensemble work that would require problem solving, critical thinking, cooperation, and healthy musical discourse. Both the process and musical effects should be discussed in depth wiht students to enhance metacognition and musical discourse. Unfortunately, there are no similar, creative, constructive activities on *melody* related to musical sound, just as there weren't in grade 2.

SONG STYLES
Description: A matrix with four examples of lyrics in the left column. For each set of lyrics, students are to decide which dynamics (soft, medium loud, loud) and tempo (slow, moderate, fast) would be best for performing these lyrics as music. Students then are asked to circle which style would best describe the musical piece created (spiritual, lullaby, chantey).

Comments: This is fine if you want to determine musical style and mood from *lyrics* first rather than by the music. On the whole, this is a good activity that could stimulate critical thinking and musical discourse if followed up with discussion of students' decisions, potential musical effects, and the appropriateness of these decisions given these musical effects.

TREASURE HUNT
Description: Asks students to look up 10 identified songs in the text to locate which musical signs, sets of notes, or musical terms provided on the worksheet appear in each song. (Some may be used more than once.) Suggests that students find out what each of the terms or signs means.

Comments: Busy work; a waste of time. If finding definitions is pursued, this is much like the ubiquitous social studies activity of having students copy words and definitions from the text glossary or dictionary in chapter introductions and/or reviews.

QUIZ YOUR NEIGHBOR

Description: Students are to cut out a square and assemble it by folding and refolding. The construction has only four questions inside it that are definitional in character (e.g., "What does the word tempo mean?"). With a partner, students manipulate the folded contraption like a hand puppet and ask the partner one of the questions inside. Then, students may generate four of their own questions and work again with another partner, asking and answering questions of similar ilk.

Comments: This is stupid, a waste of time, and far too much trouble to answer only four-eight definitional questions! The activity, in terms of making this construction, has no educative value. Students generating or asking their own questions does have educative value; unfortunately, this is a poor choice of a vehicle and a poor model of questions.

INSTRUMENT CROSSWORD PUZZLE

Description: This is a crossword puzzle with four items across and four items down requiring students to have learned about orchestral instruments and typical categories of instruments (string, brass, woodwind, etc.). After the puzzle is completed, students are asked to draw matching lines between a guitar, viola, flute, and trombone pictured around the crossword puzzle to their names in the puzzle.

Comments: This is pedantic to a point, and it is unclear as to how much exposure students will have had to this information by the lessons in the Understanding Music unit. (Some of this material on orchestral instruments was presented in grade 4.) There is no word bank for correct spelling (e.g., "cello") or easy working of the puzzle by the process of elimination. Thus, this could be a little more challenging than most crossword puzzles used in school. The puzzle combines instrument recognition with categorization, and register within these categorizations, so it is more complex than it appears to be on the surface. Were a "violin" also in the puzzle, however, discerning a viola from a violin would be difficult unless both instruments were pictured, showing their relative difference in size.

SOUND PIECE

Description: Students are asked to collect things such as a paper cup, water, and straw; pencil; small piece of wax paper and comb; a balloon; and coins in a sack or sock to jingle. Rows of visual symbols representing sound across time are presented for each object. For example, the tap of pencil is depicted by a row of "Vs." The sign for blowing bubbles in water with a straw looks like a loop of lower-case, cursive "Es." The sign for making sound with the balloon is an oscillating wave. The sound for playing the wax paper on a comb is a dynamic of "Zs" (small, to large, to small Zs, suggesting a crescendo and decrescendo of sound--legato, or the possibility even of changing pitch, however a student might interpret this row of Zs).

Students also are asked to choose their own sound source, to describe it, and to write a symbol for this sound. Then students are asked to try making each of the different sounds depicted (practicing one's part on one's own "instrument," so to speak). Students then are asked to create a sound score with five friends and to perform this score. Students play this score in a sequence, one sound or instrument after the other. A 10-cell matrix is provided on the worksheet:

	Sound 1	Sound 2	Sound 3	Sound 4	Sound 5
Sign					
Seconds to play					

Students then are encouraged to create a new score on the other side of the sheet, *adding silences* and *combining sounds* in some parts.

Comments: This is an excellent activity for small-group ensembles, composition, and improvisation. It also truly reinforces concepts on meter as well as understanding and feeling simultaneity in music on the last creative assignment. Rather than "seconds to play" on the score grid, however, it would be easier and better to ask each ensemble to decide on a meter they will play in, since students have learned different meters in the text over several lessons. Students then might write in how many beats per sound/measure, instead of "seconds to play." They should be encouraged to keep a steady underlying beat by tapping their feet quietly in unison while they play or by counting the meter in their heads (e.g., 4/4 = 1, 2, 3, 4; 1, 2, 3, 4 . . .).

A second sheet with a larger, duplicated matrix should be provided so that students can play multiple "instruments" and rhythmic patterns simultaneously. This is suggested, but without expanded, pre-prepared grid sheets duplicated, it would be difficult for students to keep their sounds and silences aligned vertically and "in time." Also, given what students have learned in the text, they should be able to create more elaborate or interesting compositions by using accent marks to emphasize the meter they have selected and are using.

FORM

Description: Three quilts are depicted, hanging in a row on a clothesline. Students are told that each one has a "different form." Students are asked which quilt designs look like ABA, AB, and ABACA, and then to color these. Finally, students are asked to create their own quilt designs depicting ABA, AB, and rondo form on blank quilts.

Comments: The idea has possibilities, but there is little reference to music here. The activity relies on a *visual* understanding of form--not a *musical* one. Also, the quilts are hung vertically rather than horizontally, which could undermine students' understanding of musical form as created and understood *across time.* Students might confuse this verticality with the simultaneous features of music (multiple parts performed at the time time), for example, as in harmony.

If the quilts are colored, as suggested, students ought to focus on creating form by color and repetition of color as well as by the repeated lines and shapes already given. Otherwise, understanding form can be undermined with "creative" coloring that might subvert the line patterns provided. For example, if a repeated part in an ABA form is colored differently (A2 is colored differently than A1), this might suggest that students either do not really understand form, are more interested in the aesthetic dimensions of this task, or that some may even have a more sophisticated understanding of form than has been presented in the text at this grade level. The true test of this would be finding out if the latter students can discern the subtle differences between and A1 and A2 when *listening* to music containing this form.

It would be better to use musical instruments or percussion instruments to create musical forms with student compositions and improvisations rather than use contrived visual material.

RHYTHMS

Description: Four rows of notes and rests are presented in 4/4 meter with bar lines. Students are to clap or play the rhythm patterns. Students then are given a blank space marked off in four rows by measures in 4/4 time and asked to make up a rhythm pattern for a friend to clap or play. The stimulus pattern and the newly created pattern are then played at the same time. Then students are asked which song in their book do they think would sound good with their new accompaniments. Finally, students are asked to play in ensembles using a variety of rhythm instruments, where each member is asked to play one of the lines of their created patterns in repetition.

Comments: This is an excellent example of a worthwhile musical activity that would help students apply their knowledge and skills in cooperative, creative, and varied musical contexts in ways that are authentic.

4. To what extent are assignments and activities linked to understanding and application of the content being taught?
  4a. Are these linkages to be made explicit to students to encourage them to engage in the activity strategically (i.e., with metacognitive awareness of goals and strategies)? Are they framed with teacher or student questions that will promote development?
  4b. Where appropriate, do they elicit, challenge, and correct student misconceptions or misunderstandings?

There is very little attention in this series to students' likely misconceptions or misunderstandings in music and how best to assess or respond to these as a teacher. Most often, activities are linked to concepts, but these concepts are not powerful in terms of "big ideas" in music. Activities and their related concepts focus on discrete, disconnected facts and skills, for the most part on simple discrimination skills, which often never evolve into more encompassing, penetrating, in-depth treatment of key ideas in music and their potential multiple applications.

4c. Do students have adequate knowledge and skill to complete the activities and assignments?

Most all of the activities in the basic lesson plans are teacher-directed, providing little independence for students to apply their knowledge and skills in multiple contexts or settings beyond the text and its ancillary materials. However, there are questionable assumptions about students' prior knowledge and skills, often underestimated and overestimated to the extreme in terms what students likely have had before or might understand. And there are noticeable gaps between grade levels or even between lessons within the unit designed for developing students' musical understanding (grade 2, for example, compared to the more successful grade 5 organization of this unit).

5. When activities or assignments involve integration with other subject areas, what advantages and disadvantages does such integration entail?

In both grades 2 and 5, unless the teacher follows up with recommended extension activities, special resources, or correlations set off from the main body of the lesson plan, students will encounter few activities that integrate subject matter. However, when correlations are recommended, the least harmful are those suggesting literature or poetry as adjunct reading material that might interest youngsters and be read for pleasure or additional information.

The worst correlations in grade 2 are those for art, as most of the suggested activities would not promote conceptual understanding in art beyond make-and-take projects. They are pedantic busy work or decorative activities typical of "school art" or time-fillers. In grade 2, for example, some activities are making a "collage of seasons" from magazine pictures; drawing or pasting cut-out stars on dark blue construction paper to create one's own constellations; pasting tissue paper shapes to create a design; creating a farm mural and paper-bag puppets to accompany a farm song (pp. 12-13) or paper puppets for acting out "Mister Frog Went A-Courtin'"; drawing a picture of one or more sound-producing objects and labeling the picture with words to describe the sounds; making paper hats, masks to wear when dancing to a polka to "encourage shapes and designs that reflect the humor of the music" (and no other explanation); drawing a fish, cutting it out, and mounting it on a straw to move to the music in a lesson.

Occasionally, a fine arts piece will be inserted as an illustration with brief background information about the artwork or artist provided only in the teacher's text. In one art correlation, students would work cooperatively in small groups to make a designated portion of an imaginary, bigger-than-life witch, which then would be put together on the wall. This might be fun for students to do in terms of expressive outcomes and working in small groups, but such an activity has little value in terms of developing students' conceptual understanding in art *or* music.

Constructing simple musical instruments could be a defensible, valuable, unit activity for correlating art and music: design; problem-solving in construction; the relationship of form/function or the artist's purposes or desired effects and means/methods; the cultural or historical context of artistic and musical forms and processes; the decorative features of instruments and their meanings in cultural context. Art could be correlated with music by studying how qualities of musical sound can be perceived, received, produced, controlled, varied, and refined; by relating handmade instruments to the design and sound qualties of existing instruments; understanding composing, creating, improvisation, theme and variations, embellishment, or audience response across art forms. And art could be correlated with science: studying the principles of sound as well as the form-function-effect(s) relationship; problem framing and problem solving in construction toward desired musical qualities and effects; the use of technology in designing and constructing acoustical areas, rooms, or buildings for performance; and/or creating, recording, and manipulating sound through technology. But few correlations of this sort are evident in this series, particularly in grades 2 and 5.

In grade 5, there is only one art correlation, which is interesting, in and of itself. It is defensible as an art activity with some modifcations: creating variations on a theme. The song presented to students has an illustration of different clocks. "Theme and variations" is explained as follows: "What is the subject, or theme, of the pictures shown above? How has the subject been changed to make each picture look different?" (p. 136). In the art correlation, students can create variations on a pizza or seasonal themes such as a pumpkin, egg, or Christmas/Chanuakah present. Found materials are suggested to allow for variations in texture as well as color. This activity could be enhanced considerably as "art" if more attention were paid to form (overall composition or design), and also if the study of "theme and variations" of art objects either across time, styles, or cultures were treated in some explicit manner.

Most of the language arts correlations in this series are of the shallow, story-starter type in grade 2 ("When I Wished Upon a Star," p. 30), learning a few foreign words, or making up additional verses to songs. However, there are some suggestions for dramatization, pantomime, oral language activities, singing games, movement, creative writing, and so forth which second graders are apt to enjoy because of the open-endedness of such activities and the potential for students' expressive outcomes.

In grade 5, few language arts correlations are suggested, and these are mostly about creating additional verses or writing short stories with little structure or guidance: For example, "This song and the song 'Precious Friends' on page 44 have a common theme--friendship. Students may be motivated to write a story or a poem on friendship" (p. 46). Some suggestions are quite trite: "The lyrics of 'The Rainbow Connection' can be used as a springboard for a creative writing assignment, beginning 'At the end of my rainbow, I found. . .'" (p. 94).

Social studies correlations in grade 2 usually entail no more than providing students with additional factual information, for example: telling students that "la raspa" in Mexico is a fiesta, and then asking students if they have celebrated like this; telling students about the koto instrument used in Japan; explaining that folk songs often tell about people and what they do (with follow-up, factual recall questions related to the song); giving background information on singing carols and trimming Christmas trees, or background information on Chanukah and how to play the dreydl game; telling students that "Michael, Row the Boat Ashore" is a song of "the Black American people" and that this solo-chorus structure of singing came from Africa and is still practiced there. In the student text, the song is identified as a "Black-American Work Song," but no attention is given to "work" in this correlation. Most of the social studies correlations are in other sections of the grade 2 text. These correlations provide additional background information of the patriotic sort on the Statue of Liberty, Yankee Doodle, the American flag, and so forth.

Social studies correlations in grade 5 are of similar ilk as in grade 2, providing background information on songs, often of the uncritical sort. For "Paddy Works on the Railway," the teacher explains about the completion of the transcontinental railroad near Salt Lake City, Utah. "Such an undertaking required the employment of thousands of laborers, and many able-bodied Irishmen were employed 'to work upon the railway'" (p. 8). And, "Paddy"...is one of the humorous songs that helped them survive the hardships of their strenous labor" (p. 8). There is no mention of the labor required of Asian-American laborers in the west. It seems as though no one was ever abused or died from this effort in our interest in westward expansion and industrial profit, even though the work was obviously "hard," and "speed-ups" guaranteed unsafe working conditions.

However, many of the social studies correlations in grade 5 are quite informative and could provoke interesting discussions. It's too bad that this portion of the teacher's text isn't included in the *student* text. For example, in the introduction to "work songs," it is suggested that the teacher discuss with students the historical relationship of humans and machines and the "hot debate between those who worry about machines replacing humans and those who feel that machines create new jobs that require new skills" (p. 10). Another interesting example is background information on the song, "Johnny's My Boy," a folk song from Ghana. After explaining about British rule and John Bull being the English counterpart of our American "Uncle Sam," the authors suggest: "It is possible that this folk song from Ghana was used to poke fun at the ruling class, in much the same way that 'Yankee Doodle' was sung to poke fun at the British during the Revolutionary War" (p. 66). This rather sassy, humorous gloss ignore serious issues concerning colonization and social inequities.

There are few (if any) math correlations in grades 2 and 5, even though many correlations could be made in music in terms of mathematical patterns, logical sets, algebraic formuli, fractions, "felt" measurement in meter and time signatures, or even visiting some of Pythagoras' correlations of math, music, and geometry in the upper grades. One correlation in grade 2 is rather odd and contrived: With the song, "How Old Are You?" (p. 8), it is suggested that "instead of singing 'eight years old', children can make up a math problem: 'I'll be five plus three on Sunday.'" I found no math correlations in grade 5.

One recommended science correlation in grade 2 is to grow a sweet potato in a glass of water, asking students to predict what will happen to the potato--and that's it! Another associated with the song, "Frosty, the Snowman," asks the teacher to prepare two cardboard wheels with spinners. One wheel has pictures of the sun, wind, snow, and rain; the other, pictures of a tree, block of ice, a flower, and a flag extended outward from a pole. The point is to have a student spin both arrows and then act out how the weather element (on the one wheel) would affect the object (on the other wheel). On some combinations, the cause-effect relationships would take a large stretch of the imagination, particularly in terms of the activity's worth in developing meaningful, conceptual understanding in science. I suspect that most students could predict such cause-effect relationships--even better ones--without investing in this ridiculous activity. And, I don't know how this activity enhances *musical* understanding.

In grade 5, there are few science correlations, and these are contrived. To accompany a Zuni Indian song on the sunrise, it is suggested that this song could be used as "a springboard for a science unit involving the study of green plants, sources of energy, and weather" (p. 24). This is a farfetched correlation, and I doubt that this would foster much understanding of the Zuni culture, its music, or of extracted musical concepts.

Fortunately, the grade 5 text is thick with interesting background information and elaborations in the "Special Resources" section of the teacher's text, and much of this information is music-specific, illuminating the work or songs under study rather than forcing contrived correlations with other subject areas. This information elaborates on musical styles, composers, and the contextual "settings" of songs in a fairly honest fashion. It's unfortunate, however, that students do not have direct access to this information in *their* text.

6. To what extent do activities and assignments call for students to write beyond the level of a single phrase or sentence? To what extent do the chosen forms engage students in higher-order thinking?

As discussed in previous sections, most suggested language-arts correlations in terms of *writing* are shallow and contrived. Within the main body of the lessons and their activities, there are very few opportunities for students to write, much less in forms that would promote critical thinking and higher-order applications. The ancillary activity booklets at all grade levels require mostly short-answer responses such as checking, circling, filling in the blanks, or writing only a sentence or two. The story-starters are limited, contrived, and fairly unimaginative. None of this writing would help students learn *music* better, nor help them reflect on their own thinking in the writing process or in/about music, and this is unfortunate.

G. ASSESSMENT AND EVALUATION

1. Do the recommended evaluation procedures constitute an ongoing attempt to determine what students are coming to know and to provide for diagnosis and remediation?

This series contains a variety of assessment items: (a) activity worksheets (discussed earlier) for reinforcement and possible formative evaluation of students' learning of musical concepts; (b) periodic *Tests* inserted in each unit to be taken formatively, which are very much like the worksheets in content, character, structure, task demand, and conceptual flaws or triteness; and (c)*What Do You Hear?* tests, which are the best examples of musical assessment and evaluation in this series--at least, for what they assess via listening. Further, the *Tests* and *What Do You Hear?* tests are set in the context of a lesson plan. That is, they are not totally independent forms of evaluation or test-like in situation.

Despite the formal appearance and insertion of many kinds of evaluation, the series takes assessment and evaluation of student learning rather lightly. Much of the evaluation is informal, conducted as lessons unfold in situ. Unfortunately, there is little guidance for nonspecialist teachers about what to pay attention to while teaching and to what students might demonstrate as understanding (or misunderstanding) during the course of events in the lessons' activities.

2. What do evaluation items suggest constitutes mastery? To what extent do evaluation items call for application vs. recall?
  - ***2a. To what extent are multiple approaches used to assess genuine understanding?***
  - ***2b. Are there attempts to assess accomplishment of attitudinal or dispositional goals?***
  - ***2c. Are there attempts to assess metacognitive goals?***
  - ***2d. Where relevant, is conceptual change assessed?***
  - ***2e. Are students encouraged to engage in assessment of their own understanding/skills?***

On the whole, most of the forms of evaluation in this series test low-level mastery of facts by recall or identification, low-level visual and auditory discrimination between obvious opposites or binaries, and reproductive forms of application--if not repetition. There are few attempts to assess formally changes in students' attitudes or dispositions toward music and few attempts to address metacognition. Conceptual change is never formally assessed, much less informally, and teachers are not asked to pay much attention to this aspect of learning. On the whole, students are not urged to engage in much decision making or self-evaluation of the critical sort.

The number of *Tests* vary considerably by grade level. The location of tests in the texts vary by grade level and text section, also. These findings are charted below in Table 7. At this point, however, I'd like to note that *Tests* are numbered (Test 1, Test 2), and some begin in Section 1 (Music for Living). This has serious implications regarding how the text may be used and in what sequence. If Tests 1 and 2 in Section 1 cover concepts out of sync with those presented in Section 2 (Understanding Music, where concepts are supposedly introduced, emphasized, and sequenced), there is a potentially serious problem here in developing students' understanding.

How are *Tests* presented to students and managed? There are some striking similarities and differences across grade levels in how this accomplished. In grade 1, the teacher usually introduces related concepts on the board with little reference to previous songs or materials. Sharing and discussion of the answers are suggested after the test. There are no extension activities. In grade 2, extension activities are usually recommend to extend understanding of a concept, albeit, usually this is suggested to be done "on another day" (e.g., expanding from an AB or ABA form, or doing the test again using auditory stimuli rather than visual. This is quite an appropriate thing to do for musical learning. However, rarely, if ever, is sharing or discussing students' responses on tests recommended. Tests in grade 1 usually involve the introduction of concepts on the board by the teacher moreso than review of previous material. In grade 3, sharing and discussing students' responses on tests are not suggested. Extension activities are rarely suggested. Sometimes that is the suggestion to review previous material or songs that are related to the concepts in the tests. In grade 4, tests do not include sharing and discussion of answers. Usually, the teacher is instructed to "distribute copies of workseet so that students can mark their answers individually." There are no extension activities ever recommended, and sometimes there is a review of previous songs and materials. Grade 5 is set up almost identically as grade 4. In grade 6, there is no sharing or discussion of answers, teachers are directed to "distribute copies of worksheet. . ." again, no extension activities are ever recommended, and there are no references to previous songs and concepts for review or preparation for the test.

Table 7

Number of Tests by Grade Level and by Text Sections or Units

Grade Level	Music for Living 1	Understanding Music 2	Sharing Music 3	Sing and Celebrate 4	TOTAL
1	2	5	2	0	9
2	2	5	2	0	9
3	2	3	1	0	6
4	1	5	2	0	8
5	2	4	2	0	8
6	2	2	1	0	5

Note: There are more tests in the Understanding Music section (2) where concept development is said to be emphasized and sequenced. There are no tests in Section 4 (Sing and Celebrate--holiday and patriotic songs, primarily). There are fewer tests in Grades 3 and 6 than the other grade levels, for some unknown reason.

What is the nature of the *Tests,* what kinds of concepts and skills are emphasized, and what is generally required of students? A summary analysis of each *Test* in each grade level can be found in Appendix C. Table 8 summarizes the nature of these tests by concepts and skills emphasized, and task structure.

Table 8

Concepts, Skills, and Task Structures Emphasized in Tests

Grade Level	No. of Tests	Concepts Emphasized	Skills	Task
1	4*	Rhythm	Visual discrim. matching	circle item (3) write word (1)

Grade Level	No. of Tests	Concepts Emphasized	Skills	Task
5		Melody	Visual discrim. matching	circle item (4) write H or L** (1)
	1	Instruments	Visual matching how played	draw lines
	1	Movement	Visual matching ident. walk, skip...	write words
2	2	Rhythm	Visual discrim. matching	draw notes
			Visual discrim. matching	circle item
	2	Melody	Visual discrim.	circle item
	1	Form	Visual discrim.	circle item and fill-in-blank
2	4	Instruments	Memory; visual discrim; best choice for songs	circle item
			Memory; ident. of string inst's	draw strings on inst's
2		How to play	Memory; matching	write names of inst's; act out
			Memory; inst identificiation	write names of inst's
3	1	Rhythm	Visual discrim. matching	match, write A, B
	1	Melody	Visual discrim.	write S, L, R**
	1	Form	Visual discrim. matching	fill in blanks; examination of previous music to identify form

Grade Level	No. of Tests	Concepts Emphasized	Skills	Task
1		Expression	Choosing how songs should be sung	multiple choice (of 2)
	1	Definitions	Memory	True-false
3	1	Songs	Memory; matching titles with short descriptions	fill in blanks
4	1	Rhythm	Visual discrim. matching patterns	fill in blanks
	3	Melody	Visual discrim. matching	fill in blanks
			Visual discrim/ identification	write S, L, R**; fill in blank
			Memory; definitions	fill in blank
4	1	Form	Visual discrim. matching	fill in blanks; locate patterns in previous songs
	2	Expression	Visual matching symbol-definition	draw lines to match
			Memory; definition of terms/songs	true-false
	1	Songs	Memory; song style	multiple choice (of 2)
	1	Instruments	Memory; categorization into four	fill in blank and true-false
5	2	Rhythm	Mathematical division/equival.	drawing in measure bars; fill in blank
			Mathematical division/equival.	drawing in bar lines; writing in meter sig

Grade Level	No. of Tests	Concepts Emphasized	Skills	Task
	1	Melody	Visual discrim. determ. degree of range	circling items; drawing in lowest/highest pitches fill in blank
	1	Form	Visual discrim. matching	matching by fill in blank; locating same patterns in previous songs
	2	Expression	Matching lyrics with best descriptors	fill in blank from sets of descriptors
			Memory; matching symbols with definitions	fill in blank
5	1	Songs/styles	Memory; defin's	matching by fill in blank
	1	Definitions (generic)	Memory	matching by fill in blank
6	1	Rhythm	Mathematical; equivalences by duration	multiple choice (of two)
	1	Melody	Visual discrim.	fill in blank with S or L**
	2	Songs/styles	Memory; defin's, subjects, styles	matching, fill in blank
	2	Expression	Memory; how songs should be performed	matching from sets of descriptors

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* A few examples cross-referenced because they involve both melodic and rhythmic patterns.

** H and L stand for "high" and "low." S, L, and R stand for "skip," "leap, and "repeat."

The *Tests* in this series require low-level recognition, recall, visual identification and discrimination, memory of songs in terms of their subject matter or lyrics, definitions, and "right" answers. Tasks require circling, matching, filling in blanks, or copying words from word banks. For the most part, student responses are not shared, discussed, debated, nor are student choices explored or defended. The parameters of choices or resonse modes are predetermined and predefined for students, seriously limiting. Students will have few opportunities to engage in discourse to describe and defend their feelings, choices, or opinions. No test requires written expression or any other form of response than the bare minimum of circling or filling in blanks, and few, if any tests, require *musical* responses.

In sum, musical knowledge as presented in the tests is received--not reflexive, actively constructive, nor contestable. Music is depicted as a body of symbols and facts to be memorized, recognized, and cycled back with accuracy. Tests are engaged in independently by students, and there is very little constructive discourse to assess students' understanding, prior knowledge, or misconceptions. Except for Grade 1, we can assume that student responses will remain private, and that there will be little public discourse about the concepts and students' responses. Teachers are not told what to do with the responses students may give on the tests, why they might respond the way they do, how to act on likely student errors or misconceptions, how to use these tests in more effective and creative ways, or what to make of them in terms of student learning, concept development, instructional evaluation, and future planning.

3. What are some particularly good assessment items, and what makes them good?

The other method of formal evaluation in this series relies on recordings or auditory stimuli from both familiar and unfamiliar musical selections (familiar or unfamiliar to students) with paper-and-pencil responses. I suspect that this kind of assessment requires more of students in terms of audiation (auditory memory), abstraction (being able to hold this collection of sounds out of context long enough to transfer this sound and apply it to visual images, language, or notation presented on paper), and selecting a correct response from these non-aural symbol systems. Thus, students must operate with simultaneous auditory and visual discrimination, and this is a much more complex task, authentic to music.

Even if students were not responding on paper (translating sound to visual symbols or linguistic responses), I suspect that the knowledge and skills required here are far more complex, and more nearly reflect what musical understanding really means in terms of its simultanous and temporal nature. In its most rudimentary sense, music is a progression of sounds organized in particular ways which occur over time in succession and/or simultaneously. Therefore, there are many things one must hear, recognize, and discriminate when attending to music purposefully in these ways.

Table 9, below, summarizes the number of *What Do You Hear?* tests by grade level and text section. Note that there are more tests in the Understanding Music section (2) where concept development is said to be emphasized and sequenced. There are no tests in Section 4 (Sing and Celebrate--holiday and patriotic songs, primarily). There are significantly fewer tests in Grades 1 and 2 than the other grade levels.

Table 9

Number of What Do You Hear? *Tests by Grade Level and Text Section*

Grade Level	Music for Living 1	Understanding Music 2	Sharing Music 3	Sing and Celebrate 4	TOTAL
1	0	5	0	0	5
2	0	5	0	0	5
3	2	5	1	0	8
4	2	6	2	0	10
5	2	6	2	0	10
6	2	6	0	0	8

4. What are some flaws that limit the usefulness of certain assessment items (e.g., more than one answer is correct; extended production form but still asking for factual recall, etc.)?

See analysis in Part 2 of this section as well as the previous critical analysis of Activity Sheets in F.3 because the flaws are similar. As there was some variability among the grade levels on how the *Tests* were introduced, used, or extended, the same can be said for the *What Do You Hear?* assessments. In grades 3-6, for example, the presentation of these assessments is very much like the presentation of *Tests*. There is little or no motivational introduction to *What Do You Hear?* exercises, and the suggestion that the teacher may want to review previous related songs or lessons is erratic. For example, in grades 3 and 4, about half of the *What Do You Hear?* tests do not suggest any review of previous material. In grade 5, review is suggested for almost every test, and in grade 6, no review is recommended or suggested.

Generally speaking, in grades 3-6, copies of the worksheets are distributed, directions are read together with studnets, questions about the test may be addressed, the students listen to the recording only once, respond on the worksheet independently, and there is little to no follow-up discussion about the answers--or how and why students may have responded in the ways they did. There are no extension activities in the Special Resources section in the teacher text, only the answers.

This is a critical omission at any grade level, but it is particularly disheartening to see this omission on lessons related to the expressive or aesthetic qualities of music, students' opinions and responses to such features, and rich musical concepts that involve dimensions such as mood, style, dynamics, tone color, and so forth. What I find particularly irritating is the multiple-choice format for student responses. Children are capable of responding with their own descriptors (in large or small groups, or in writing), and a rich opportunity for musical discourse is missed here. Students are not encouraged to engage in a musical piece or "own" it and respond to it on their own terms, nor are they expected to publicly disclose their feelings about the music or discuss and defend their choices. I would think this would be a particularly rich area to explore with those musical pieces and examples that students had not encountered in previous lesson plans, as a lot of musical literature like this is used in the *What Do You Hear?* tests. Also, I would think there would be more attention to musical discourse in the upper grades where students are capable of attending to the more subtle qualities of music.

However, grades 1 and 2 are quite distinctive in social context and structuring learning with regard to *What Do You Hear?* tests. At both levels, rich motivational devices are presented, which I believe would meaningfully prepare students for the tasks to come. It is not merely suggested that the teacher review page such-and-such. There are excellent uses of examples and activities that are relevant and appropriate for children this age and the concepts to be encountered in the test. For example, in grade 2:

> Lead children to acting out the following situations to help reinforce the feeling of fast movement, of slow movement, and of movement that changes tempo.
>
> - Show how you would move if you were very tired.
> - Show how you would move if you were late for a party.
> - Pretend that you are swimming in a race. You are in the lead. Suddenly another swimmer is catching up with you.
> - Pretend that you are walking past a toy store, browsing in the window. Suddenly a friend taps you on the shoulder and says, "Tag, you're it!"
> - Pretend that you are walking up a hill that seems to get steeper and steeper.
> - Pretend that you are walking briskly along a road. You don't see the sign that says, Detour. Suddenly, you are walking in sticky, wet tar. (p. 122)

Next, in grades 1 and 2, students get to hear the recording at least *two* times: (a) first, to "think" about how the music moves and to remember to wait until the music ends before deciding whether the tempo is fast or slow, or whether it changes; and (b) second, to respond to the test. Thus, the authors recognize the need for students to focus their attention on listening with a purpose in mind (related to the concepts under question), that some students are likely to respond impulsively without being reminded to wait until the end of each piece before making a decision, and they acknowledge the need for students to be somewhat familiar with the music before asking them to respond on a test. This "second chance" is pedagogically sound and fair to students. I think this format is appropriate for *all* ages of students, not merely the primary grades. Were I in an adult music class, I would respond positively to this approach as a learner and probably would both understand and demonstrate my understanding of music better than if were I simply presented with a test sheet and a one-time recording.

As with grades 3-6, I fault the grade 1 and 2 authors for not following up on *What Do You Hear?* tests with public sharing of answers, discussion, and musical discourse. Rather than assessment tools alone, tests need to be thought of as teaching/learning tools and planning tools, also. The definition of assessment and its uses need to be expanded in this regard, providing a basis for instructional discourse and formative planning with respect to what students present in their responses and talk about concerning their responses.

Grades 1 and 2, however, are different in that they are the only texts that utilize the Special Resources section to advantage in terms of reinforcement suggestions and ongoing teaching and learning. I worry that these recommendations might be overlooked or disregarded by teachers because the suggestions often address the above issues and are valuable. Grade 2, for example, recommends the following for reinforcement in the Special Resources section after a "tempo" assessment:

> Continue to reinforce the concept of tempo as children work with the other materials in this book:
>
> - Encourage children to incorporate tempo terms as they tell you about music they have listened to.
> - Help children refine their descriptions of tempo: "That music was all fast (slow, medium)." "That music got slower (faster)."
> - Have children show the tempo of a piece of music by patting their lap in time with the beat, by playing a percussion instrument, or by moving freely through space. *Take time to have children explain why they moved or played as they did. Encourage them to use tempo words in their explanation.*
>
> Activities like these will not only reinforce the concept of tempo for children who have been successful with What Do You Hear? 1, but will also help clarify the concept for children who need more experience with it. (p. 122, italics added)

The above italicized statement more nearly reflects an attempt to foster student understanding and critical thinking. If it is embedded in the Special Resources section, where a teacher may easily overlook it, this would be an unfortunate omission. The above recommendations also suggest having students develop and use the *language* of music, which is a critical aspect of developing musical discourse and understanding.

Serious flaws, errors, or inappropirateness of some items. In grade 2, Test 6, six answers are provided, but there are only five questions! On Test 8, the Extension activity suggests having students *draw* instruments to complete pictures that illustrate people holding a playing position. The piano picture above is straight-on, while the person is in profile! It seems inappropriate to ask any age student to draw musical instruments, and I see no value in this. In Test 9, if you want students to eventually understand the appropriate names of instrument families or orchestral categories, then teach this from the beginning. Using "B" for blow and "M" for mallets is silly and inappropriate.

From grades 3 on, often *Tests* have students foraging through the book for particular songs they need as references to do the test. The page numbers should be listed on the test worksheet rather than having students rummage in the song index. If learning how to use a textbook or referencing skills is a subtle goal here, it would be preferable if users could trust the structure and organization of the text and its cross-referencing devices. Since the text organization and structure of this series is so negligible, I would never put students through the pain and agony I personally had to go through to try and locate and cross-reference ideas and materials in these texts.

In grade 4, Test 3, there is a matching test on melodic contour. Some of the illustrations of contour are inaccurate compared to the notated referents.

Further, in the teacher's introduction, examples of contour lines are not presented; stepped lines are.

In grade 6, Test 4, some of the examples of notation (melodic steps or leaps) are questionable in terms of the right answers, particularly items #2 and #10. One needs to question what "mostly" means on this test in relation to the stimuli presented. Also, although melodic contour is somewhat related to this test, there is little attention to this concept.

Users of this series need to approach the *What Do You Hear?* tests with the same critical ear (eye) in terms of ambiguity or arbitrariness in the recorded stimuli and examples. This would require listening to every band and recording listed, or a substantial sampling of them, and this would be tedious to do. I have not done this, but if I had, questions concerning the stimuli and cues on the non-aural *Tests* alerted me to evaluate cautiously and critically the potential accuracy and appropriateness of the *What Do You Hear?* assessments.

Summary of assessment and evaluation. As a whole series, there is little evidence of activities and social structures that would foster critical thinking and musical discourse. I found an exception in the grade 2 text with regard to reinforcing a *What Do You Hear?* test concerning the concept of "form" (located again in the Special Resources section):

> Use the following activities to further reinforce children's understanding of form in music:
>
> - Children perform contrasting motions or play different-sounding percussion instruments to show the contrasting sections *in songs that they know*.
> - Children *work in small groups to create* a short piece in AB or ABA form. They might use contrasting *natural sounds* (for example, mouth sounds--tongue cluck, pop, buzz--for section A; hand sounds--clap, lap pat, snap--for section B) or contrasting *percussion sounds* (for example, ringing sounds for section A; wood sounds for section B).
> - Children *create a piece in ABA form.* They sing a song with only one section (for example, "Ramblin' Round," p.5, or

> "Little Wheel A-Turnin'," p.7) for section A; they *improvise* on Orff instruments or on percussion instruments for section B; they repeat the song for the final section A. (p. 131; italics added)

The recommendations above require both creative and critical thinking and allow students to learn in small groups. I wish I could find more examples like this in the series and that these examples were major sections or emphasized approaches in the main body of the Lesson Plans.

The above examples require students to use their prior knowledge and to make this knowledge quite visible to the teacher in how it is used to demonstrate concepts and to improvise. They require little if any additional materials to carry out the activity. They use previous songs/music learned, again reinforcing students' repertoires, but also allowing students to concentrate on creative and critical purposes and effects without new, unfamiliar material to compound and confound the task. Again, even in the excellent examples above, what is missing is discourse (during and follow-up) that would develop more metacognitive awareness and strategies; provide opportunities for students to make decisions publicly visible; which in turn, would make both these decisions and outcomes meaningful objects of inquiry--or open to question in aesthetic or evaluative discourse.

Both *Tests* and *What Do You Hear?* Tests are rather pedantic formats for assessing students' musical understanding, limiting the nature of their responses and teachers' pedagogical possibilities that would develop musical understanding and critical/creative thinking. Like the *Tests, What Do You Hear?* tests require short answers, fill-in-the-blanks, or multiple choice responses. Also, how these tests are presented and used for teaching/learning across the grades leaves much to be desired. But, on the whole, I find the *What Do You Hear?* tests more valuable in terms of their potential to foster critical thinking.

They more nearly reflect what musical understanding requires: purposeful listening, audiation, responding thoughtfully to what one hears, and imposing meaning on that which is heard or created through sound. The *Tests* are more helpful in visual discrimination tasks and developing skills in notation and reading music because these tests have few aural objects of inquiry or production. When separated from actual sounds--or music--they risk perpetuating students' misconceptions rather than developing their musical understanding.

H. DIRECTIONS TO THE TEACHER

1. Do suggestions to the teacher flow from a coherent and manageable model of teaching and learning the subject matter? If so, to what extent does the model foster higher-order thinking?

These is no coherent model of teaching and learning music in this series in terms of noticeable theoretical underpinnings found in the research literature in arts education or, for example, cognitive psychology based on Brunerian and Piagetian theories of learning, Vygotskyian constructivism, or a Deweyan approach. Madeline Hunter's model of "effective teaching" seems to have been the template used in this series. Unfortunately, whereas this model is both familiar and popular, her work draws from research on effective teaching in *reading and mathematics* to improve standardized test scores in these two subject areas and from "time-on-task" research. Given the limitations of this model (and its behavioristic strain as typically implemented or evaluated in policy and practice), it does not foster critical thinking and problem solving--in teachers or students. It is a limited model of teaching compared to other meaningful ways one might conceive of teaching music, particularly of the constructivist and experiential orientations.

While the authors of the series honored teachers' interests, their suggestions for the selection of the musical literature that went into the series, and their pragmatic circumstances, they did little in the way of educating non-specialist, classroom teachers about music, given the haphazard, shallow ways they selected and organized concepts and musical literature.

2. To what extent does the curriculum come with an adequate rationale, scope and sequence chart, and introductory section that provide clear and sufficiently detailed information about what the program is designed to accomplish and how it has been designed to do so?

As stated in the first section of this critique, the authors and publisher provide more gloss, hype, and confusion than any genuine help in assisting teachers in planning a coherent and sensible music program over time. The materials related to rationale, scope, and sequence are virtually impossible to decipher or use in any serious way if one wants to develop students' conceptual understanding. Further, the concepts neither reveal nor move toward any penetrating, pervasive "key ideas" or fundamental understanding in/about music. Concepts remain small, isolated, tiny categories that have few explicit connections.

3. Does the combination of student text, advice and resources in the teacher's manual, and additional materials constitute a total package sufficient to enable teachers to implement a reasonably good program? If not, what else is needed?

3a. Do the materials provide the teacher with specific information about students' prior knowledge (or ways to determine prior knowledge) and likely responses to instruction, questions, activities, and assignments? Does the teacher's manual provide guidance about ways to elaborate or follow up on text material and develop understanding?

The materials provide little to no information to teachers about child development and students' likely misconceptions in music. Many of the lessons in the lower levels do begin with exploratory questions or activities that might provide pertinent information to the astute teacher about students' understanding of concepts in music. However, I doubt that most nonspecialist teachers would know what to do with these responses once they encountered these, other than accept them and move on with the lesson plan with little further exploration, elaboration, or checking for understanding. The grade 5 text is worse in terms of assessing students' prior knowledge. For example, most lessons begin with "Share the background material," "Call attention to X in the song," or "Have the students do Y."

The Extensions and some suggestions in the Special Resources section provide some guidance about ways to elaborate on lessons, but they often do not provide much information about how to assess what students might do in these activities or learn from them. One needs to remember that Extensions and Special Resources are not essential in this program in developing students' musical understanding, according to the authors. These activities are perceived to be "nice, but not necessary," and teachers are apt to agree in their press to cover the textbook (however randomly) and in teaching students a new song each week.

3b. To what extent does the teacher's manual give guidance concerning kinds of sustained teacher-student discourse surrounding assignments and activities?

There is nothing particularly "sustained" about the teacher-student discourse surrounding assignments and activities in this series, and students have few opportunities to speak or elaborate on their responses. Most of this discourse can best be described as a sequence of listen-question/tell-response. For example in grade 2:

> 1. Play the recording so that children can answer the question on p. 78. [What crop do the people grow there?]
>
> 2. As children listen to the recording again, invite them to sing the words sandy land each time they occur. "For each sandy land, did your voice sing upward or downward, or stay on the same tone?" (It stayed on the same tone.)
>
> 3. Point out that the repeated tones for each sandy land are shown in color boxes in the song notation. Then give the G bell to one child; the A bell, to another. As the class sings the song, these children play

> the long-short-long rhythm of sandy land when these words occur. "Which player will perform the sandy land pattern two times in each verse?" (The one with the A bell.) (p. 78)

3c. What guidance is given to teachers regarding how to structure activities and scaffold student progress during work on assignments, and how to provide feedback following completion?

See response to previous question. There is little to no attention given to providing feedback to students following assignments and activities. Despite student activity in the lessons, little of this is purposefully reflected upon and discussed in terms of helping students process and understand *what* they are learning and *how well*.

3d. What kind of guidance is given to the teacher about grading or credit for participation in classroom discourse, work on assignments, or performance on tests? About other evaluation techniques?

Little explicit information is provided the teacher concerning how to make sense of students' performances on tests published with the series or how to determine grades, per se. Grading or evaluation seems to be informal, despite the numerous tests and activities provided in this series. "Right answers" or preferable responses from students are suggested in the lesson plans, most of which do not require critical or creative thinking but pat answers, low-level discrimination skills, or short answers that are not apt to be explored in any depth. (See the previous section on assessment and evaluation.) The *Tests* and *What Do You Hear?* tests are designed to be processed and discussed with students as "lessons."

3e. Are suggested materials accessible to the teacher?

In terms of published materials, all but the children's or adolescents' literature referenced in the Special Resources section should be available unless the teacher's district could not afford to purchase all ancillary materials such as activity booklets. In terms of access to musical instruments, this is a serious question for classroom teachers. They are not apt to have song bells, Orff training or instruments, and perhaps not even basic rhythm instruments used in the lower grades. Music specialists, however, would likely have these materials available for instruction.

4. What content and pedagogical knowledge is required for the teacher to use this curriculum effectively?

If one only wants to introduce new songs with high-quality recordings and not very much in the way of developing students' conceptual understanding in music, little content knowledge is required of classroom teachers to use this textbook series effectively. A classroom teacher will have to follow the text closely if he or she wants to develop students' understanding of a musical concept in each lesson. However noble this effort, this learning will be disjointed because even the most experienced music specialist would have difficulty using this series as a total, coherent program, in and of itself, due to the materials' overt disorganization and incoherence. Thus, a classroom teacher cannot rely on students developing a coherent understanding of music, even if he or she follows the text faithfully over time, despite what the publisher and authors claim will happen.

I suspect that a classroom teacher would need to be quite familiar with general music concepts and capable of reading musical notation in order to teach music and have students understand concepts, even superficially. Without this background knowledge, a classroom teacher would have difficutly assessing and responding to the quality of students' activities and responses. A classroom teacher would also need to have good organizational skills in setting up each lesson and managing recordings, textbooks, musical instruments, students' learning, and movement activities. However, there is a K-8 supplement for the teacher in this area: *Classroom Management/Special Learners Handbook,* "practical ways to manage a class and to mainstream students with special needs" (p. T22) with Kay Hardesty Logan listed as handbook author.

Summary

So, what in the world *is* music in *World of Music?* For the most part, it is a songbook of classroom teachers' "favorite" or "most successful songs," according to the publisher and authors--whatever this means. Despite the lofty claims, all the hype and gloss, a multitude of resources, a dearth of songs, and slick packaging, music in *World of Music* can mean little more than learning a repertoire of folk songs and singing a new song each week. It can mean little more than discriminating one pitch from another and clapping and tapping steady beats. The only thing that holds this series together as a "structured learning program" is its spiral binder. Perhaps an unusually talented teacher with incredible fortitude, energy, and ability can make better music with students than with the way music is organized and presented to him or her in this series. But, I doubt it.

I suggest we curl up with a good book, tuck a couple of kids on our lap, turn on the stereo, and listen to all of the rich musical literature provided in *World of Music* in the Listening Lessons and *What Do You Hear?* tests. Maybe we'll get some better ideas about what's really worth knowing and experiencing in music. As a result, maybe we'll understand better ways to engage ourselves and kids in meaningful conversation and in learning music.

List of *World of Music* authors of the grade-level texts critiqued:

GRADE 1

Palmer, M., Reilly, M., & Scott, C. (1988). *World of music*. Morristown, NJ: Silver, Burdett & Ginn.

GRADE 2

Palmer, M., Reilly, M., & Scott, C. (1988). *World of music*. Morristown, NJ: Silver, Burdett & Ginn.

GRADE 3

Beethoven, J., Davidson, J., & Nadon-Gabrion, C. (1988). *World of music*. Morristown, NJ: Silver, Burdett & Ginn.

GRADE 4

Beethoven, J., Davidson, J., & Nadon-Gabrion, C. (1988). *World of music*. Morristown, NJ: Silver, Burdett & Ginn.

GRADE 5

Beethoven, J., Davidson, J., & Nadon-Gabrion, C. (1988). *World of music*. Morristown, NJ: Silver, Burdett & Ginn.

GRADE 6

Culp, C., Eisman, L., & Hoffman, M. (1988). *World of music*. Morristown, NJ: Silver, Burdett & Ginn.

GRADES 1-6 (within textbooks)

Carmino Ravosa - Theme Musicals
Phyllis Weikart - Movement Author
Darrell Bledsoe - Producer, Vocal Recordings

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Appendix A

Framing Questions Used in the Study

Framing Questions

A. GOALS

1. Are selective, clear, specific goals stated in terms of student outcomes? Are any important goals omitted?

2. Do goals include fostering conceptual understanding and higher order applications of content?

3. To what extent does attainment of knowledge goals imply learning networks of knowledge structured around key ideas in addition to learning of separate facts, concepts, and principles or generalizations?

4. What are the relationships between and among conceptual (propositional), procedural, and conditional knowledge goals?
   4a. To what extent do the knowledge goals address the strategic and metacognitive aspects of processing the knowledge for meaning, organizing it for remembering, and accessing it for application?
   4b. What attitudinal and dispositional goals are included?
   4c. Are cooperative learning goals part of the curriculum?
   4d. As a set, are the goals appropriate to students' learning needs?

5. Do the stated goals clearly drive the curriculum presentation (content, activities, assignments, evaluation)? Or does it appear that the goals are just lists of attractive features being claimed for the curriculum or post facto rationalizations for decisions made on some other basis?

B. CONTENT SELECTION

1. Given the goals of the curriculum, is the selection of the content coherent and appropriate? Is there coherence across units and grade levels?

2. What is communicated about the nature of the discipline from which the school subject originated?
   2a. How does content selection represent the substance and nature of the discipline?
   2b. Is content selection faithful to the disciplines from which the content is drawn?
   2c. What does the relationship among conceptual (propositional), conditional, and procedural knowledge communicate about the nature of the discipline?

3. To what extent were life applications used as a criterion for content selection and treatment? For example, is learning how and why people engage in musical activities in the past and present emphasized?

4. What prior student knowledge is assumed? Are assumptions justified? Where appropriate, does the content selection address likely student misconceptions or misunderstandings?

5. Does content selection reflect consideration for student interests, attitudes, dispositions to learn?

6. Are there any provisions for student diversity (culture, gender, race, ethnicity)?

C. CONTENT ORGANIZATION AND SEQUENCING

1. Given the goals of the curriculum, is the organization of the content coherent and appropriate? Is there coherence across units and grade levels?

2. To what extent is the content organized in networks of information structured in ways to explicate key ideas, major themes, principles, or generalizations?

3. What is communicated about the nature of the discipline from which the school subject originates?
   3a. How does content organization represent the substance and nature of the discipline?
   3b. Is content organization faithful to the discipline from which the content is drawn?
   3c. What does the relationship among conceptual (propositional), conditional, and procedural knowledge communicate about the nature of the discipline?

4. How is content sequenced, and what is the rationale for sequencing? What are the trade-offs of the chosen sequencing compared to other choices that might have been made?

5. If the content is spiraled, are strands treated in sufficient depth, and in a non-repetitious manner?

D. CONTENT EXPLICATION IN THE TEXT

1. Is topic treatment appropriate?
   1a. Is content presentation clear?
   1b. If content is simplified for young students, does it retain validity?
   1c. How successfully is the content explicated in relation to students' prior knowledge, experience, and interests? Are assumptions accurate?
   1d. When appropriate, is there an emphasis on surfacing, challenging, and correcting student misconceptions or misunderstandings?

2. Is the content treated with sufficient depth to promote conceptual understanding of key ideas?

3. Is the text structured around key ideas?
   3a. Is there alignment between the themes/key ideas used to introduce the material, the content and organization of the main body of material, and the points focused on in summaries and review questions at the end?
   3b. Are text-structuring devices and formatting used to call attention to key ideas?

3c. Where relevant, are links between sections and units made explicit to students?

4. Are effective representations (e.g., examples, analogies, diagrams, pictures, overheads, photos, maps) used to help students relate content to current knowledge and experience?
   4a. When appropriate, are concepts presented in multiple ways?
   4b. Are representations likely to hold student interest or stimulate interest in the content?
   4c. Are representations likely to foster higher-level thinking about the content?
   4d. Do representations provide for individual differences?

5. When pictures, diagrams, photos, etc. are used, are they likely to promote understanding of key ideas, or have they been inserted for other reasons? Are they clear and helpful, or likely to be misleading or difficult to interpret?

6. Are adjunct questions inserted before, during, or after the text? If so, what are they designed to promote? (memorizing of facts, recognition of key ideas, higher order thinking, diverse responses to materials, raising more questions, or applications)

7. When skills are included, are they used to extend understanding of the content or just added on? To what extent is skills instruction embedded within holistic application opportunities rather than isolated as practice of individual skills?

8. To what extent are skills taught as strategies, with emphasis not only on the skill itself but on developing relevant conditional knowledge (when and why the skill would be used) and on the metacognitive aspects of its strategic applications?

E. TEACHER-STUDENT RELATIONSHIPS AND CLASSROOM DISCOURSE

1. What are the purposes of the recommended forms of discourse?
   1a. To what extent is clarification and justification of ideas, critical and creative thinking, reflective thinking, or problem-solving promoted through discourse?
   1b. To what extent do students get opportunities to explore/explain new concepts and defend their thinking during classroom discourse? What is the nature of those opportunities?

2. What forms of teacher-student and student-student discourse are called for in the recommended activities, and by whom are they to be initiated? To what extent does the recommended discourse focus on a small number of topics, wide participation by many students, and questions calling for higher-order processing of the content?

3. Who or what stands out as the authority for knowing? Is the text to be taken as the authoritative and complete curriculum, or as a starting place or outline

that the discourse is intended to elaborate and extend? Are student explanations/ideas and everyday examples elicited?

4. Do recommended activities include opportunities for students to interact with each other (not just the teacher) in discussions, debates, cooperative learning activities, etc.?

F. ACTIVITIES AND ASSIGNMENTS

1. As a set, do the activities and assignments provide students with a variety of activities and opportunities for exploring and communicating their understanding of the content?
    1a. Is there an appropriate mixture of forms and cognitive, affective, and/or aesthetic levels of activities?
    1b. To what extent do they call for students to integrate ideas or engage in critical and creative thinking, problem solving, inquiry, decision making, or higher order applications (vs. recall of facts and definitions or busy work)?

2. As a set, do the activities and assignments amount to a sensible program of appropriately scaffolded progress toward stated goals?

3. What are examples of particularly good activities and assignments, and what makes them good (relevant to accomplishment of major goals, student interest, foster higher-level thinking, feasible and cost-effective, likely to promote integration and life application of key ideas, etc.)?
    3a. Are certain activities or assignments missing that would have added substantially to the value of the curriculum?
    3b. Are certain activities or assignments sound in conception but flawed in design (e.g., vague or confusing instructions, invalid assumptions about students' prior knowledge, unfeasible, etc.)?
    3c. Are certain activities or assignments fundamentally unsound in conception (e.g., lack relevance, pointless busy work)?

4. To what extent are assignments and activities linked to understanding and application of the content being taught?
    4a. Are these linkages to be made explicit to students to encourage them to engage in the activity strategically (i.e., with metacognitive awareness of goals and strategies)? Are they framed with teacher or student questions that will promote development?
    4b. Where appropriate, do they elicit, challenge, and correct student misconceptions or misunderstandings?
    4c. Do students have adequate knowledge and skill to complete the activities and assignments?

5. When activities or assignments involve integration with other subject areas, what advantages and disadvantages does such integration entail?

6. To what extent do activities and assignments call for students to write beyond the level of a single phrase or sentence? To what extent do the chosen forms engage students in higher-order thinking?

G. ASSESSMENT AND EVALUATION

1. Do the recommended evaluation procedures constitute an ongoing attempt to determine what students are coming to know and to provide for diagnosis and remediation?

2. What do evaluation items suggest constitutes mastery? To what extent do evaluation items call for application vs. recall?
   - 2a. To what extent are multiple approaches used to assess genuine understanding?
   - 2b. Are there attempts to assess accomplishment of attitudinal or dispositional goals?
   - 2c. Are there attempts to assess metacognitive goals?
   - 2d. Where relevant, is conceptual change assessed?
   - 2e. Are students encouraged to engage in assessment of their own understanding/skills?

3. What are some particularly good assessment items, and what makes them good?

4. What are some flaws that limit the usefulness of certain assessment items (e.g., more than one answer is correct; extended production form but still asking for factual recall, etc.)?

H. DIRECTIONS TO THE TEACHER

1. Do suggestions to the teacher flow from a coherent and manageable model of teaching and learning the subject matter? If so, to what extent does the model foster higher-order thinking?

2. To what extent does the curriculum come with an adequate rationale, scope and sequence chart, and introductory section that provide clear and sufficiently detailed information about what the program is designed to accomplish and how it has been designed to do so?

3. Does the combination of student text, advice and resources in the teacher's manual, and additional materials constitute a total package sufficient to enable teachers to implement a reasonably good program? If not, what else is needed?
   - 3a. Do the materials provide the teacher with specific information about students' prior knowledge (or ways to determine prior knowledge) and likely responses to instruction, questions, activities, and assignments? Does the teacher's manual provide guidance about ways to elaborate or follow up on text material and develop understanding?

- 3b. To what extent does the teacher's manual give guidance concerning kinds of sustained teacher-student discourse surrounding assignments and activities?
- 3c. What guidance is given to teachers regarding how to structure activities and scaffold student progress during work on assignments, and how to provide feedback following completion?
- 3d. What kind of guidance is given to the teacher about grading or credit for participation in classroom discourse, work on assignments, or performance on tests? About other evaluation techniques?
- 3e. Are suggested materials accessible to the teacher?

4. What content and pedagogical knowledge is required for the teacher to use this curriculum effectively?

Appendix B

Original Notes and Summary Comments on Activity Sheets, Grades 2 and 5

Grade 2 Activity Sheets

UPWARD AND DOWNWARD

Description: Three items are figurative drawings asking students to draw in which direction they think each person or thing will move (child seated on top of a slide, a stationary rocket ship, and a trapeze artist about to jump off her platform to swing--a "trick question"). Then, four measures of notes are presented for students to circle as to whether or not the notes on the staff move upward or downward.

Figural representations are no substitute for *listening* and deciding whether or not a series of *tones* moves up or down. Here are ambiguous visual cues similar to those throughout the textbook series. Item #6 incorporates a confounding variable: eighth notes. Should also include eighth notes in an ascending direction, or omit eighth notes altogether. The lines connecting eighth notes visually stress the direction of the notes.

CIRCUS PARADE

Description: Students are to read the words of the song "Circus Parade" (p. 14) and name the four circus acts mentioned in the song. Then they are asked to draw which of the acts they like best. Then, in three sentences they are to write about their picture.

A language arts activity based on the lyrics of a song, not the music. Good writing activity for grade 2, although terribly sparse. This activity has nothing to do with reinforcing musical concepts.

BEAT AND NO BEAT

Description: Drawing of a person jumping rope, a poor illustration. Looks like the girl is *stepping* over a rope--not jumping. Students are told "a person who jumps rope makes a steady beat with his or her feet. Other items ask students to strike vertical lines in a steady beat; note that a person who skips makes an uneven beat; then to strike short-long sets of horizontal lines. Last item presents a wavy line, suggesting that a person who slides his or her feet on the floor makes "no beat" at all. Then asks students to move fingernail along line and "make a sound with no beat." The last question asks: "Can you make more sounds with this paper? What will you do? Crumple? Rip? Blow? Fold?"

This is a silly thing to do without real musical sounds. Next, most second graders cannot skip very well yet; thus, the sound and "feel" of skipping may not be within their experience. Next, how often in the real world do we call "jumping" rope, "skipping" rope? This could be confusing. Plus, there are many different jump-rope rhythms, and most African-American children can demonstrate these with considerable expertise and flair. Hitting the short-long lines for a skipping pattern or uneven beat will need to be directed by the teacher. A kid can point to or trace lines and still not be in a "skipping rhythm." The skipping rhythm cannot be determined only by figurative means. You need to feel an underlying beat as a cue, superimposed meter, to make sense of any corresponding visual rhythm.

There is no visual example of a person sliding a foot on the floor. A one-time slide perhaps might accurately illustrate "no beat." But moving across the floor and sliding a foot like the Mummy would have a slow, calculated beat, not a "no beat." The range of second graders' potential interpretations is not acknowledged on this worksheet. A long hum or fingertip on the curved line would work better than scraping fingernails. I doubt that teachers will enjoy hearing this and imagine other paper sounds like crumpling, ripping, blowing, or folding would not be welcome. This has little to do with musical beats and would hardly reinforce musical understanding. Finally, save the trees! Why encourage wasteful, destructive behavior with paper?

A SOUND STORY

Description: Pictogram where the pictures embedded in the text of a story are to be enacted with sounds.

Language arts activity concerned with nonmusical sounds, not musical sounds; fun, but nothing related to musical concepts. What is the difference between *making* a sound for the icons and *playing* them (in the extension)? Unclear.

MOOD-EXPRESSION

Description: Students are asked to read song lyrics of a lullaby to decide how they would sing the song (choosing words such as loud/soft voice, fast/slow) and what instrument they would play while singing (finger cymbals, large drum; large cymbals). Another two items with similar questions refer to "I've Been Working on the Railroad."

Fine, if you want to determine musical style and mood from *lyrics* rather than the music. This activity does encourage kids to think about how they would make some choices about musical performance or arranging. Too bad the options are supplied for the kids to respond in multiple-choice format! This would be a good place to have children *discuss* what they would do and why, rather than supply them with short ready answers. Finally, the authors are too keen on percussion instruments just because these instruments are familiar in grades 1 and 2. One could play finger cymbals while singing a lullaby, but where is the real world here? Students can generate better instrument ideas, even if they haven't "covered" these instruments in the program. Their responses might be revealing in terms of students' background experiences and prior knowledge. Kids have heard and seen other instruments that would be more appropriate to accompany a lullaby than finger cymbals or a railroad work song with bongo drums and maracas! This is a good example of an artifical or contrived activity.

GETTING SLOWER–GETTING FASTER

Description: A roadmap with verbal cues to go slower/faster with a pencil on "the road"; students also are instructed to mark an X on the objects or animals that "move fast."

I wouldn't waste my duplicating budget on this one! Although kids might enjoy this activity, there is no recommendation that teachers watch students to see that they are reading the signals correctly and responding appropriately. Second, the movement doesn't reinforce left-to-right reading; starts at bottom left and meanders to the top of page. Third, tempo in music is neither written nor "read" this way. Fourth, relational items again have no corresponding referents to make sense. Does a horse and cart go slow or fast? Compared to what? (Ditto for the rabbit and turtle.) Finally, I can hear kids "screeching" into the figurative house depicted on the worksheet with braking or crash sounds. It would be more appropriate to do such an activity in movement with real music. Again, this activity (even in movement) seriously underestimates what second graders already know and can do. It's a waste of time.

UNDERSTANDING MUSICAL WORDS
Description: Asks students to circle the correct answer (loud/soft; slow/fast; steady beat/no beat) under pictures such as a mouse with cheese, a rocket, a dog, an alarm clock going off, etc.

Visual cues are ambiguous. All of the terms are relational, yet they are presented in isolation. Is the dog "slow" or "fast." Compared to what? When? (The answer is "fast.") Item #7 shows an alarm clock. If you slow down the sound, you would find that there is a succession of steady beats; however, the answer is "no beat." Windshield wiper is an excellent example from everyday experience. But some astute kid is apt to tell you that his windshield wipers have *three* speeds: intermittent pulse, regular, and fast. This is a trivial activity that underestimates students' intelligence and experience.

LEAPS AND STEPS
Description: Six items that are measures of notes request students to write "L" if the tones move by leap, and "S" if they move by step. Three items ask for an "X" under notes that show leaps or steps.

Okay as visual reinforcement if one is trying to teach reading real notation. However, the notes vary in distance among themselves in the measures, and this is somewhat confusing, particularly in discriminating steps/leaps when the notes are so spread out horizontally.

INSTRUMENTS
Description: Three sets of pictures of instruments asking students which instrument does not have a ringing sound; does not have a wood sound; does not have a sound made by setting strings in motion. Final questions ask which of the instruments would the students like to play, and then on another piece of paper, to write directions on how to play the instrument.

Busy work, but most of the instruments should be familiar to students as rhythm instruments if these have been used in music class. Item stems written in the negative are unnecessarily confusing. Choosing favorite instrument and writing directions for playing it is not a bad activity for writing, but I can think of more meaningful things to have kids write about in music than directions for playing an instrument. This requires neither creative nor critical thinking.

RHYTHM

Description: Four matching items from a set of horizontal dashes and lines on the left to corresponding sets of note patterns on right. Students are to tap rhythm on left first. Four items ask students to draw 4 quarter notes, 2 half notes, 8 eighth notes, and 1 half note and 2 quarter notes. Bonus question asks for "the name of the sign," but no sign is provided!

If reading notation has been emphasized by the teacher, the first four items are not bad activities, particularly asking students to tap the rhythms. Need more space between the matching items. For items #5-8, why do kids have to draw music notes? There has been little preparation for them to identify these music notes, much less to "write" real notes. Bonus Question: There is no visual stimulus with which to respond! This worksheet is really inappropriate for second grade. Too advanced and too reliant on learning to read musical notation.

SOUNDS AROUND US

Description: A cluttered collage of a line drawing that asks students to find the people, animals, or things that are making long sounds and to list these on the left; to find short sounds and list these on the right. Then, "Tell a story about the picture."

Awful! A ridiculous waste of time! The pictures are too ambiguous and arbitrary. Again, terms like long and short are *relational.* Long or short in relation to *what?!* And how can students determine these things without real corresponding sounds for reference? It is better to use *musical* sounds, not silly figurative pictures that have little to do with music.

THINGS THAT REPEAT

Description: Three boxes with pictures in them, some repeated, asking students to color the designs. "Use the same color for repeated parts in each design." Three staffs are presented, asking students to "circle the repeated notes in each melody."

Directions are confusing and assume kids know what "design" means. These are not designs in the artistic sense; three or four items, even if some are repeated, do not make a *pattern* in the ways that these objects are presented. Second, most students this age will be tempted to color each repeated flower or shape differently for aesthetic appeal. It would be better to organize repeated shapes left-to-right, linearly, in a particular pattern conducive to meter in music (e.g., 2/4 = bird, flower; bird, flower, etc.; 3/4 = circle, square, square; circle, square, square, etc.). Musical notation in a melody is written left to right. Second graders are sophisticated enough to "read" and create more complicated visual patterns than are presented here and in the text.

The last items are problematic because the directions are ambiguous. There are many ways the directions can be interpreted--and correctly--in the visual sense. The answer sheet indicates that single elements circled are the right answers, not the *patterns* of elements. The point of the activity concerns discerning *patterns,* not two discrete elements. Better to use music than such visuals.

PHRASES

Description: Presents four lines or phrases of the melody, "My Father's House" (without lyrics) for students to reorder phrases in sequence by writing a "1, "2," etc. Students can refer to the song in the book if they need help.

This essentially requires a review on phrasing, and not much was done with this in the text. There are no phrase lines over the song to which children are to refer if they need help in doing this activity. Third, phrasing was not a concept objective in the lesson and most likely was not even taught to students. Fourth, there is more emphasis on reading real musical notation than was the case in the text's lessons. Finally, phrasing is not a very important concept to teach at the second-grade level unless it is connected to performance.

FORM

Description: Two items ask students to mark which picture is different from the others in a row of three. Three items ask, "What is the form of these pictures?" In the first item, a picture of a star, circle, and star are presented with an "A" underneath the first star and two blanks under the other shapes. In the last two items, students are given poetic phrases and asked to determine the form of the "sentences" with an "A," "B," etc.

Items #1 and 2 too easy for second graders--probably #3-5 as well. There has been no review of AB or ABA form. The lyric examples get at the notion of form perhaps better than the cute pictures, but this notion of form would be better tied to poetry than to music. The question for the last two items is misleading by asking for the form of the "sentences" (potentially in isolation of each other). Next, there really doesn't seem to be that much emphasis on form in the text, per se. Would be better if students composed their own forms through symbols, movement, or percussion. When trying to reinforce an understanding of form, it is better to help students understand what "a plan" is, what something "unifying" means, the meaning of "the whole," and how the whole makes sense with the parts put together as they are. A row of pictures depicting a "doll, doll, truck" hardly promotes this aesthetic understanding of form and the kinds of decisions that composers can make regarding form.

FROM A LOVELY ROOT

Description: Students are asked to color pictures of roots, a nest, bird, tree, etc., then cut these out, and order them by the story presented in the song "From a Lovely Root." Students are then asked to put the pictures in a different order and to write their own story.

Language arts activity; silly; a waste of time in terms of reinforcing musical concepts as well as for writing.

RHYTHM PATTERNS

Description: Given three, 4-meter rows of notes, four measures each, students are asked to clap each rhythm pattern and then circle the measure with: the shortest sounds; the longest sounds; and to identify which two measures are alike in rhythmic patterns in item #3. The final item presents one, 2-meter row of notes in four measures. It asks students to clap the rhythm pattern, then to cut the pattern apart (by measures), and to rearrange the pattern anyway they like. A friend is asked to clap the new pattern, and students are encouraged to take turns rearranging the note groups and clapping the resulting patterns.

This activity, again, requires students to be familiar with authentic musical notation and not other symbol systems. In the text, there has been less attention to rhythm patterns than repetition of single elements. However, this activity legitimately links *sound* (clapping rhythm patterns) with authentic notation. The last item is an excellent activity because it gives students an opportunity to compose rhythm patterns within manageable limitations in a problem-solving situation. There should be more activity sheets like this one, particularly the last task where students can work in pairs or in small groups.

PICTURE STORIES

Description: Two items ask students to put two sets of three pictures in sequence: playing the xylophone; and making "sets of two" with alphabet blocks. The last item asks students to "draw" their own musical story on the other side of the paper.

A waste of time; busy work. The visuals and both sequences are ambiguous. There are two possible "right" answers provided on the answer sheet for each sequence, so, why bother?! This activity has little to do with developing musical understanding.

Grade 5 Activity Sheets

SONG STYLES
Description: A matrix with four examples of lyrics. For each set of lyrics, students are to decide which dynamics (soft, medium loud, loud) and tempo (slow, moderate, fast) would be best for performing these as music. Students then are asked which style would best describe the musical piece created (spiritual, lullaby, chantey).

This is fine if you want to determine musical style and mood from *lyrics* first rather than by creating with the music first. On the whole, this is a good activity that could stimulate critical thinking and musical discourse if followed up with discussion of students' decisions, musical effects, and the appropriateness of these decisions given the musical effects (as suggested to the teacher on the answer sheet).

TREASURE HUNT
Description: Asks students to look up 10 identified songs in the text to locate which musical signs, sets of notes, or musical terms provided on the worksheet appear in each song. (Some may be used more than once.) Suggests that students find out what each of the terms or signs means.

Busy work; a waste of time. If finding definitions is pursued, this is much like the ubiquitous social studies activity of having students copy words and definitions from the text glossary or dictionary in chapter introductions and/or reviews.

WRITE A BALLAD
Description: Tells students that a ballad is a song that tells a story and that "John Henry" (p. 10) is a ballad. The notated melody of "Twinkle, Twinkle Little Star" is presented, and students are asked to write three verses of a ballad with this familiar melody. "Keep in mind who your ballad is about and what happens to this person." A sample verse is given about a Martian.

Okay activity if you want students to be lyricists rather than musicians. This is a language arts activity--not music. It could be a valuable activity in terms of discussing style, the purposes of songs, and meanings that can be conveyed in folk or popular culture. If pursued, one needs to discuss syllabication and the matching of syllables to sounds, particularly with real notation. Doing this could problematize what students then must do with tied notes and rests related to lyrics or vocal music, if cleverly pursued. But I doubt that the primary purpose here is to learn music, and I doubt that fifth graders would want to spend much time on "Twinkle, Twinkle" as a melodic framework for writing lyrics.

THEME AND VARIATIONS
Description: Three sets of three pictures in a row (hat, hat, hat; van, van, van; clover or cloud depiction and two incomplete figures resembling the first). Students are asked to think of the pictures on the left as basic ideas or themes and

then to create two variations for each in the rows. On the back of the paper, students are encouraged to create their own theme and variations.

Of little musical value. Visual depictions such as these (particularly only sets of three objects) have little to do with understanding theme and variations musically--or being able to discern these when listening to or creating music. Second, it isn't clear as to why the third set of pictures are not identical (two being incomplete). An interesting question to push for critical thinking might be: "How are 'theme and variations' and 'form' alike, different, and/or related?"

METER

Description: Four parking meters are depicted, each with a "meter sign" (3/4, 2/4, 4/4, 6/8). Students are to match four measures of notated rhythm patterns to the parking meters. In three of the last four items, rows of quarter notes are presented with the signatures 2/4, 3/4, and 4/4. In the last item with a 6/8 time signature, a row of eighth notes is presented. Students are to "draw in the bar lines where they belong," given the meter signatures.

Please! Parking meters?! Parking meters do tick time, but not in marches and waltzes. This is really contrived. On the whole, not a particularly inspiring activity and much easier than what was presented in the text's lessons. On the last items, it might help to ask students to put in accent marks in each measure to make sure they understood a "felt" pulse to determine where to put bar lines.

SOUND PIECE

Description: Students are asked to collect things such as a paper cup, water, and straw; pencil; small piece of wax paper and comb; a balloon; and coins in a sack or sock to jingle. Rows of visual symbols representing sound across time are presented for each object. For example, the tap of pencil is depicted by a row of "Vs." The sign for blowing bubbles in water with a straw looks like a loop of lower-case, cursive "Es." The sign for making sound with the balloon is an oscillating wave. The sound for playing the wax paper on a comb is a dynamic of "Zs" (small, to large, to small Zs, suggesting a crescendo and decrescendo of sound--legato, or the possibility even of changing pitch, however a student might interpret this row of Zs).

Students are asked to choose their own sound source, to describe it, and to write a symbol for this sound. Then students are asked to try making each of the different sounds depicted (practicing one's part on one's own "instrument," so to speak). Students then are asked to create a sound score with five friends and to perform this score. Students play this score in a sequence, one sound or instrument after the other. A 10-cell matrix is provided on the worksheet:

	Sound 1	Sound 2	Sound 3	Sound 4	Sound 5
Sign					
Seconds to play					

Students then are encouraged to create a new score on the other side of the sheet, adding *silences* and *combining sounds* in some parts.

This is an excellent activity for small-group ensembles, composition, and improvisation. It also truly reinforces concepts on meter as well as understanding and feeling simultaneity in music on the last creative assignment. Rather than "seconds to play" on the score grid, however, it would be easier and better to ask each ensemble to decide on a meter they will play in, since students have learned different meters in the text over several lessons. Students then might write in how many beats per sound/measure, instead of "seconds to play." They should be encouraged to keep a steady underlying beat by tapping their feet quietly in unison while they play or by counting the meter in their heads (e.g., 4/4 = 1, 2, 3, 4; 1, 2, 3, 4...).

A second sheet with a larger, duplicated matrix should be provided so that students can play multiple "instruments" and rhythmic patterns simultaneously. This is suggested, but without expanded, prepared grid sheets already duplicated, it would be difficult for students to keep their sounds and silences aligned vertically and "in time." Also, given what students have learned in the text, they should be able to create more elaborate or interesting compositions by using accent marks to emphasize the meter they have selected to use.

STEP, LEAP, REPEAT

Description: Five sets of notes in measures are presented, three items asking students if the notes move by step, leap, or repeat; and two items asking if the notes move upward or downward *and* by steps or leaps. Four blank staffs are then presented, asking students to write in whole notes that move up by step, down by leaps, move up by leap, and by repeated tones.

You'd think that by fifth grade, students would have a good grasp of this concept. Except for writing notes, this is no different than what is asked of first graders in the grade 1 text. With regard to writing notes on a staff that uses lines and spaces differently than in how we use lines and spaces in handwriting, students have not been adequately prepared for this. There isn't much emphasis on staffs, lines, and spaces in the Understanding Music section.

WRITE YOUR OWN CARTOON

Description: Two sets of three pictures each are presented with empty cartoon balloons. The first set shows a woman holding a baby (who is either awake or crying; it's difficult to tell). Behind her are a boy and girl playing instruments. In the first cell, they are playing trumpets; the second, drums; and in the third, violins where the baby is quiet or asleep. In the second set of cartoons, one person is singing and playing an electric guitar while the other person seems to be admiring the music. In the singer-guitarist's balloons, music is written in 2/4, 3/4, and 4/4 meter. A cartoon balloon is open in the last frame for some comment by the person listening to this music. Students are asked, "What do you think these people are saying? Fill in the balloons. Share your cartoons with the class."

This seems like a waste of time that would provoke little conceptual understanding or critical thinking in music. Given the stimuli, the activity also is not likely to produce many creative responses.

REGISTER AND RANGE

Description: One item asks students to identify the highest and lowest notes in a melody. The next four items ask students to discern if the range between sets of two notes are wide or narrow. The next item asks students to determine whether the register of a flute, bassoon, trumpet, trombone, and oboe--each by itself--is high or low. Finally, students are asked to write a poem "that has something to do with things or sounds that are high and low. Arrange your words to show the meaning." An example is a picture of a kite over trees where the words of the poem first climb up and then down.

This is not particularly demanding--just new words for old concepts. There hasn't been a strong introduction or study of these particular instruments and their sounds or tone qualities. Again, the highness and lowness of individual instruments are relative: *this* instrument's sound compared to which *other* instruments? And, each instrument has its own register or range of high and low tones; each can play high and low tones!

The poems could be a creative language arts activity if these were "read" or recited with the poet-speakers raising and lowering their voices in pitch according to what they have written and what the language connotes about sound. Otherwise, this activity is not likely to reinforce musical understanding.

FORM

Description: Three quilts are depicted, hanging in a row on a clothesline. Students are told that each one has a "different form." Students are asked which quilt designs look like ABA, AB, and ABACA, and then are to color these. Finally, students are asked to create their own quilt designs depicting ABA, AB, and rondo form on blank quilts.

The idea has possibilities, but there is little reference to music here. Relies on a visual understanding of form--not a musical one. Also, the quilts are hung vertically rather than horizontally, which could undermine students' understanding of musical form as created and understood *across time*. Students might confuse this verticality with the simultaneous features of music (multiple parts performed at the time time), for example, as in harmony.

If the quilts are colored, students ought to focus on creating form by color and repetition of color as well as by the repeated lines and shapes already given. Otherwise, understanding form can be undermined with "creative" coloring that subverts the line patterns provided. For example, if a repeated part in an ABA form is colored differently (A2 is colored differently than A1), this might suggest that students either do not really understand form, are more interested in the aesthetic dimensions of this task, or that some may even have a more sophisticated understanding of form than has been presented in the text at this grade level. The true test of this would be finding out if the latter students can discern the subtle differences between and A1 and A2 when listening to music containing this form.

It would be better to use musical instruments or percussion instruments to create musical forms with student compositions and improvisations rather than use contrived visual material.

SOUNDS OF WHOLE AND HALF STEPS

Description: Students are presented with a labeled keyboard with a range of tones slightly more than an octave (from a C to an F above the higher C). They are told the difference between half and whole steps and asked to refer back to p. 109 in the text for reference. Then students are asked nine items, such as "the key that is a half step up from B is ______."

There hasn't been adequate preparation nor enough practice for students to get much meaning from this task. Flats are not labeled with the sharps on the keyboard (e.g., F# is also a G flat), even though students were introduced to flats in a prior lesson, and even though students aren't required to respond to flats in this activity. (None of the questions requires an answer that is "a flat.") These concepts were not covered well in the lesson referenced, and it takes much longer than a couple of lessons to understand this material. For most students, this would be meaningless work, and the activity would not teach them much. It is apt to reinforce *misunderstandings* or what students are apt *not* to have learned in the first place about whole and half steps, or major/minor keys and scales.

SINGERS

Description: Five pictures of singers are presented, all of whom are singing two measures called "goodnight all." Students are asked to identify the pictures of the soprano soloist, barbershop quartet, duo, bass soloist, and trio. Then they are asked to match the singer or group of singers with the appropriate "goodnight tune" notated to the right.

An interesting attempt to transfer pictures of vocalists to their corresponding musical examples or vocal arrangements. Students must discern the difference between notes on a treble or bass clef (for soprano and bass soloists), and which notations include how many parts vertically (harmony). However, there has been little to no preparation in reading the bass clef and/or male vocals on a bass clef. Further, students ought to wonder if two of the barbershop quartet men really sing in the register of high C or F as written on the treble clef there, and why the music is written that way for men. (Men really *sing* on and near the bass clef and lower range of the treble clef. This has not been explained to students.) It would be better to use listening examples and notated examples than figurative depictions of people in order to understand vocal ranges and parts.

RHYTHMS

Description: Four rows of notes and rests are presented in 4/4 meter with bar lines. Students are to clap or play the rhythm patterns. Students then are given a blank space marked off in four rows by measures in 4/4 time and asked to make up a rhythm pattern for a friend to clap or play. The stimulus pattern and the newly created pattern are then played at the same time. Then students are asked which song in their book do they think would sound good with their new accompaniments. Finally, students are asked to play in ensembles using a variety of rhythm instruments, where each member is asked to play one of the lines of their created patterns in repetition.

This is an excellent example of a worthwhile activity that would help students apply their knowledge and skills in cooperative, creative, and authentic musical context.

INSTRUMENT CROSSWORD PUZZLE

Description: This is a crossword puzzle with 4 items across and 4 items down requiring students to have learned about orchestral instruments and typical categories of instruments (string, brass, woodwind, etc.). After the puzzle is completed, students are asked to draw matching lines between a guitar, viola, flute, and trombone pictured around the crossword puzzle to their names in the puzzle.

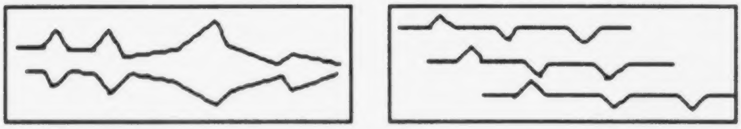
This is pedantic to a point, and it is unclear as to how much exposure students will have had to this information by the lessons in the Understanding Music unit. (Some of this material on orchestral instruments was presented in grade 4.) There is no word bank for correct spelling (e.g., "cello") or easy working of the puzzle by the process of elimination. Thus, this could be a little more challenging than most crossword puzzles used in school. The puzzle combines instrument recognition with categorization and register within these categorizations, so it is more complex than it appears to be on the surface. Were a "violin" also in the puzzle, however, discerning a viola from a violin would be difficult unless both instruments were pictured showing their relative difference in size.

WORD GAME

Description: There are 8 items of short definitions where the answers students are to generate must be spelled out on individual lines (per letter), each letter labeled by a number. For example, for "a short closing section added to the end of a composition," the answer is "coda." Underneath the letters C O D A are the numbers 1, 2, 3, and 4. After students complete the eight definitions, they are to decode a "musical message" by numbers, which begins, "You can tune a guitar BUT...." The completion of the secret message is "you can't tune a fish."

Definitions, per usual, require only minimal understanding of musical concepts, thus, this activity hardly promotes critical thinking or creative applications. Even so, this is a difficult task without students being able to "look up" the definitions somewhwere, instead of terms. They must *generate* the appropriate terms. I suspect most students would be motivated by the "code-cracking" character of this activity and the humorous joke at the end.

SONGS
Description: There are six matching items. On the left are brief descriptions of types of songs or harmony: "a three-part round, a song with a countermelody, a song sung in unison, a part song with thin texture, a part song with thick texture, partner song." On the right are four graphics of contour lines depicting these various things. (Two of the illustrations may be used more than once.) For example, the first graphic below could depict a song with a countermelody, a part song with thin texture, or a partner song. (It is most recognizable as a countermelody.) The second example could be either a three-part round or a part song with thin texture.



This is an excellent way to visually depict melodic shape across time and harmonic forms, particularly if this is connected to reading real notation and discerning such differences in listening activities. However, students will need to have covered most of the book to be able to do well on this worksheet because there is little about contour lines presented in the Understanding Music section.

This would be a better activity if students generated their *own* depictions of contours to demonstrate their understanding melodic and harmonic form in songs they have studied. It also would be educative to compare and contrast students' contours on each item on the chalkboard, overhead, or in small groups. This would help students understand the potential variety of melodic shapes and harmonic forms within each of these categories. For example, not all countermelodies look or sound *exactly* alike, even though they all have something structurally in common.

MATCHING GAME
Description: Students are to match 12 terms with their definitions such as "chord," "partner songs," "form," etc. They may refer to the glossary of the text if needed.

This is busy work; more definitions! This activity hardly promotes critical thinking or asks students to apply, connect, or generate knowledge in thoughtful ways.

QUIZ YOUR NEIGHBOR
Description: Students are to cut out a square and assemble it by folding and refolding into a construction which has only four questions inside it that are definitional in character (e.g., "What does the word tempo mean?"). With a

partner, they manipulate the folded contraption like a hand puppet and ask the partner one of the questions inside. Then, they may generate four of their own questions and work again with another partner, asking and answering questions of similar ilk.

This is stupid, a waste of time, and far too much trouble to answer only 4-8 definitional questions! The activity, in terms of making this construction, has no educative value. Students generating or asking their own questions does have educative value; this is a poor choice of a vehicle and a poor model of questioning.

Appendix C

Original Notes and Summary of Assessment and Evaluation

TESTS

Grade 1 *T (teacher) usually introduces related concepts on board with little reference to previous songs, materials. Sharing and discussion of answers suggested after test. No extension activities.*

Test 1 - Location--Section 1 (M-direction)
Visual discrimination related to melodic direction
Circling 4 arrows to show if notes move up or down on 4 staffs
Teacher introduces with examples on board; read directions to test together; students do worksheet independently; when completed, shares the correct answers

Test 2 - Location--Section 1 (M-pitch, steps, leaps)
Visual discrimination re. melodic steps and leaps
Circling S for step or L for leap in 4 examples of whole notes on 4 staffs
T intro--Same as above

Test 3 - Location--Section 2 (how to play perc. inst's)
Visual matching re. recognition of percussion inst's and how they are played
4 matching (pictures of hands shaking, scraping, hitting with mallets, and hitting with hands to pictures of guiro, bongos, xylos, maracas)
T intro - each picture shows child pretending to play inst't; same as above on administration; suggest that before drawing lines, T tell Ss to check answer by pretending to play inst's like children pictured; share correct answers

Test 4 - Location--Section 2 (R-steady beat)
Identification of pictures that illustrate an object or event of sounds with/without a beat
4 pictures; pealing church bell, blowing balloon, kitchen timer, man closing (or opening) umbrella; circle words "beat" or "no beat"
T intro - what does each picture show?; read directions together; Ss complete indep., sharing of correct answers

Test 5 - Location--Section 2 (R-duration)
Visual memory/discrimination; identification of notes by long-short sounds (half, eighth among quarter notes)
3 rows: circle all long sounds (half notes); circle all short; circle all long (notes now on staff)

T intro - gives example on chalkboard of half and eighth notes (no disc. of quarter); admin. same as above

Test 6 - Location--Section 2 (M-pitch, high-low)
Identification of pictures that illustrate objects that make high-low sounds
9 pictures (drum, bird, lion, person with puckered lips, etc.); under each right letter H for high and L for low *(highly inferential/questionable because sounds not presented aurally nor in relation to other sounds)*
T intro - work one example with kids on board; admin. same as above

Test 7 - Location--Section 2 (R & M Pattern)
Visual discrimination of patterns in two lines of music on staff (don't know if by R or M, not stated or discussed with kids)
Circle patterns on staff that match example
T intro--Gives same example given in book; discuss patterns in clothing, classroom, items familiar; admin. same as above

Test 8 - Location--Section 3 (persons moving)
Identifying type of body movement in each picture
Write word (run, walk) from those available in a box and copy under each matching picture of 6 pictures presented
T intro--What is happening in pictures, focusing on action in pictures (without giving away anwers!--couldn't be done); admin. same as above

Test 9 - Location--Section 3 (M-direction)
Visual discrimination; if dash marks move up, stay same, move down
Circle arrow that identifies upward, downward & same melodic pattern; 3 questions
T intro--Same examples on board as in book; same admin. as above

Grade 2 *This grade level usually recommends extension activites that seem to actually extend understanding of a concept, albeit usually suggested to do "on another day" (expanding from AB to ABA form or doing test again transferring mode of input/stimulus from visual to auditory; quite an appropriate thing to do for musical learning, since much of it relies on auditory understanding--not visual). However, rarely if ever suggests sharing and discussing Ss' responses on tests.*

Introduction of concepts by T on board, moreso than review of previous songs or material.

Test 1 - Location--Section 1 (M-direction)
Visual discrimination; which set of fish (moving up downward upward/downward of fish pictured match melodic direction of color-coded set of notes in a previous song
3 questions; circle upward or downward set of fish for each after referring to musical score
T intro--Read directions together; have Ss turn to p.10 of book to match melodic direction of color-coded boxes/fish; Ss work independently
Extension (on another day); play examples on bells, Ss mark fish (by sound pattern heard); same 3 examples; or Ss draw on set of fish; can show up, down, or up-and-down movement; let Ss play melody on bells that has same shape/design of fish design

Test 2 - Location--Section 1 (inst't sound re. to songs learned previously)
Choose 1 of 2 pictured percussion inst's to match with one of 5 songs
Circle 1 of 2 inst's that best would fit song
T intro--Review song titles by picture clues & what songs about; independent marking
Extension (over period of time) sing each song, playing an accompaniment using inst's pictured, trying both; *encourage Ss to give reasons why one fits better with a song than others (ex's)*

Test 3 - Location--Section 2 (ident. of string inst's)
Identify pictured stringed instruments
Draw strings on string inst's (4/8 pictured inst's; guitar, string bass, harp, dulcimer)
T intro--Have Ss look at inst's pictured, read names of inst's; imagine how inst't is played same admin./independ.
Extension--Play Guess the Instrument; one child pretends to play one of inst's pictured and others try to guess which one

Test 4 - Location--Section 2 (M-step/repeat/leap)
Visual discrimination, melodic patterns of steps, leaps, repeats of notes on musical staffs

Circle S for Step or R for Repeat in 5 examples; circle S for Step & L for Leap in 5 examples
T intro--examples on board (notes on staff); same admin.
Extension--(On another day) auditory discrim., same test sheet; match sounds they hear on visual test sheet

Test 5 - Location--Section 2 (R-duration)
Visual memory/discrimination; matching eighth, quarter, and half notes to short, longer, and very long lines (also called "longest" lines)
Draw correct notes over lines to match duration
T intro--Board, review previous lesson; review short, longer, and longest sounds and notes that represent such; pattern on board of lines; put in notes over lines to match; same admin.
Extension--(Another day) fresh copies of test sheet & have Ss turn page upside down; writing in note patterns to match.

Test 6 - Location--Section 2 (R-duration)
Visual discrimination; matching rhythm pattern (1 of 2 sets of notes) to line example
Circle note pattern that matches line pattern; 1 of 2 options; 5 questions *(6 answers provided, but only 5 questions!)*
T intro--board, note over line pattern; review of which notes are shortest, longest; same admin.
Extension (Another day), fresh copies of test sheet, T claps one of the patterns, Ss echo-clap, then circle correct response on sheet; auditory discrimination

Test 7 - Location--Section 2 (form)
Visual discrimination; choosing which of pictured sets of objects (squirrel, glove, shapes) illustrate different things
Circle which set shows A and B, two different things (3 sets); complete 2 AB forms by choosing which 1 of 2 pictures would make set AB (mouse, clock, bird, nest)
T intro--Review, reinforce Ss understanding of same and different; T points out pairs of objects in room same or diff; asks Ss to do likewise; same admin.

Extension (fresh copies of test); Ss cut out pix in row; assemble and paste into ABA form

Test 8 - Location--Section 3 (inst's and positions for playing them)

Matching instrument to persons pretending to be playing inst's)

6 Matching; write in names of inst's in blank under each pix (piano, woodblock, bells, tambourine, autoharp, triangle) *2 people positioned to play autoharp!*

T intro--Have Ss pantomime playing perc. inst's, class identifies inst's; same admin.

Extension--*Have Ss complete each picture by drawing in instrument!* (On another day), fresh copies of test, T stands where Ss can't see; play inst's in jumbled order from on test; Ss number pix in order in which hear inst's played; auditory disrimination

Test 9 - Location--Section 3 (inst't ident)

Memory; visual identification of instruments pictured

Write name of each inst under its picture; words provided; 9 inst's (violin, trumpet, flute, piano, guitar, tuba, trombone, piccolo, xylophone; *not all pictured as they would be held/played)*

T intro--write names of inst's on board; invite Ss to describe each and pantomime how each is played; same admin.

Extension--Ss write S above string inst's; B above inst's you blow; M above inst's played with mallets; circle inst left over (piano) *Why B for blow? Students should learn W for wind instruments or B for brass. M for mallets? Why not P for percussion? Piano is both string & percussion (has strings, but strings struck by hammers--like mallets). Why isn't this discussed?*

Grade 3 *Sharing and discussion of Ss' responses or the answers are not suggested at this grade level. Extension activities rarely if ever suggested. Some, but little suggestion to review previous material/songs with related concepts in tests.*

Test 1 - Location--Section 1 (Song identification)

Matching song titles with short descriptions (a song that was composed by Woodie Guthrie _____)

Matching 8 song titles to 8 descriptions; fill in blank with a, b, c code of song title next to description

T intro--Same administration; go over directions; independent; Ss can use song index to find p.# of each song, *what a pain--why not provide p#s?!*

Test 2 - Location--Section 1 (expressive qualities)

Choosing 1 of 2 descriptions to describe how song should be sung (from previous lessons)

10 songs; circle 1 of 2 descriptors next to each song title, like "This Land Is Your Land" and choice like "joyfully" or "quietly"

T intro--same admin. as above; *no discussion or follow-up about right answers or Ss response*

Test 3 - Location--Section 2 (R-pattern)

Visual discrimination; matching 8 noted rhythm patterns (no staffs) with lines

Match 8 noted rhythm patterns without staffs with short and long lines that represent quarter & eighth notes; put coded letter (a, b, or c) in blank

T intro--May want to review lesson on p. 68; same admin; *no discussion or follow-up*

Test 4 - Location--Section 2 (M--pitch)

Visual discrim; identifying if noted pattern on staff move in steps, leaps, or repeat

8 identification of steps, leaps, or repeats of melodic pattern (includes dotted eighths and 16th notes; flats, rest, etc.)

T intro--May want to review how tones move on pp. 92-99; same admin without follow-up

Test 5 - Location--Section 2 (form)

Visual discrim. of 4 sets of pictures to identify AB, ABA, AABB, and AABA form; (*I suspect little preparation for all of these forms)* determining form of 8 previous songs in book

Fill in blanks underneath 4 sets of pictures, either As or Bs to label pattern; identify either AB or ABA form in 6 previous songs by referring back to them in book; fill in blank *(no prep on Ss page about what to fill in the blanks; all As are filled in on first part for them)*

T intro--May want to review lessons on pp. 114-119. Same admin. Students may want to use song index to find page for each song. no follow-up or discussion of answers.

Test 6 - Location--Section 3 (definitions)
True-false test, opinions and definitions
10 T-F items, mostly definitions (An ostinato is a pattern that is repeated over and over again; Cymbals and drums are good instruments to use with a marching band)
T intro--Read over directions; same admin.; no follow-up or discussion

Grade 4 *Tests at this level do not include sharing and discussing answers; "distribute copies of worksheet so that Ss can mark their answers individually." Few extension activities ever recommended. Often suggest review of songs related to concepts in tests.*

Test 1 - Location--Section 1 (M & R patterns)
Visual discimination; matching exact patterns in noted form on staffs; called look for "echo"
5 matching (1-2 measures); write A, B, C, etc. in appropriate blanks
T intro--May want to review 1 of 3 songs; same admin
Extension (another day) T sings "loo" or play bells on each pattern in first column; Ss find pattern in second column and sing back; visual, auditory, and performance

Test 2 - Location--Section 2 (Song style recognition)
Recall/memory of song titles, subjects in songs, types of songs previously learned
Multiple choice (10), most of which deal with types of songs, songs in social context, one related to musical concept (A composer whose songs are so well-known that they are called "folk songs" Ans. Stephen Foster; or Many folk songs have a part that is repeated in the same way after each verse. It is called Ans. refrain).
T intro--none; warns T that material in Test 2 deals with materials provided in the first section of the book *(this is odd; does this mean that teachers could be skipping around giving the Tests, or that tests in Section 1 might not necessarily cover material in Sect. 1? I'm confused);* same admin.; no follow-up

Test 3 - Location--Section 2 (M-contour)
Visual discrimination; matching notation with contour line
6 items of notation and 6 contour line examples; fill in blank under notation, A, B, etc.
T intro--may want to review 110--113. *This deals with melodic direction, but contour lines are not presented--stepped lines are.*
same administration
Extension (another day) match notated patterns to songs from which taken in text (answers and page #s provided T)
Note: Some contour lines incorrectly drawn!

Test 4 - Location--Section 2 (M-definitions)
Definitions of round, unison, partner songs, descant countermelodies, ostinato
6 fill-in-the-blank definitions, word bank provided
T intro--may want to review 114-123. Same admin., no follow-up

Test 5 - Location--Section 2 (Form)
Visual discrim. of 4 sets of pictures to identify ABA, AABA, ABAB, ABACA form; (*I suspect little preparation for all of these forms)*
determining form of previous songs in book
Fill in blanks underneath 4 sets of pictures, either As, Bs, or Cs to label pattern; identify either AB or ABA form in 6 previous songs by referring back to them in book; fill in blank *(no prep on Ss page about what to fill in the blanks; all As are filled in on first part for them)*
T intro--May want to review 124-131. Same admin., no follow-up or extension

Test 6 - Location--Section 2 (musical inst's)
Memory; categorizing 4 families of instruments; how inst's are played, which has lowest tones in one family
4 Fill-in-the-blank each by 4 families (word bank provided), string, woodwinds, brass, percussion; 16 blanks total; 4 T-F on how to play (String inst's are usually played iwth a bow) with 1 on lowest tone within a family (The inst of the brass family that plays the lowest tones is the trumpet)
T intro--may want to review 138-147. same admin; no follow-up

Test 7 - Location--Section 3 (Expression/Dynamics)
Matching dynamic symbols to definition; matching performance style to song titles
6 matching; draw lines from p to soft, f to loud, < to getting louder, etc.); 6 matching on deciding appropriate performance style to songs covered previously ("You're a Grand Old Flag" with Set A descriptors or Set B (Set A = lively, vigourously, briskly and Set B = calmly, smoothly, leisurely)
T intro--none, same admin., no follow-up

Test 8 - Location--Section 3 (definitions and expression)
Meaning of expressively, texture, ostinato, koto, ballad, introduction, coda, how lullaby and 2 songs should be song; in what country(ies) rounds are sung
10 T-F
T intro--same admin.; no follow-up or discussion

Grade 5 *Tests at this level do not include sharing and discussing answers; "distribute copies of worksheet so that Ss can mark their answers individually." No extension activities ever recommended. Sometimes review of previous songs and related concepts suggested.*

Test 1 - Location--Section 1 (kinds of songs; styles)
Definitions of kinds of songs and recall/recognition (a song that tells a story; a song that was part of a ceremony, a song sung in solo-chorus style)
10 matching (word bank provided); fill in A, B, C, etc. from songs sung previously
T intro--same admin; no follow-up

Test 2 - Location--Section 1 (musical definitions)
Matching definitions of things like steady beat, accent mark, tempo
6 fill-in-blank (word bank provided) of things such as "The speed at which you sing a song is called the ______" Ans. tempo
T intro--same admin; no follow-up

Test 3 - Location--Section 2 (R-meter, duration)
Mathematical; dividing row of notes into sets to create 2, 3, and 4 meter; note-value equivalencies

3 dividing row of notes into meter by putting in bar lines by sets; writing correct meter signature at beginning of each row; 3 equivalacency questions on duration re. quarter, half, eighth, and dotted-half notes (rows of notes provided), i.e. "How many quarter notes can take the place of a half note?"
T intro--may want to review 90-95; same admin; no follow-up

Test 4 - Location--Section 2 (R-meter)
Mathematical; dividing rows of notes on staffs that have key signatures by bar lines; identifying meter signature by notation with bar lines
Dividing 3 example staffs of notation with bar lines by key sig cue; determining meter sig of 4 examples of notation with bar lines and writing in meter sig
T intro--may want to review 96-97; same admin; no follow-up

Test 5 - Location--Section 2 (M-high, low, range)
Visual discrimination; highest-lowest pitch and range of these from notation on staffs;
Circling highest and lowest pitch in 6 examples; drawing lowest and highest pitch after each example on empty measure provided; 2 Q's ask which melody has widest range (fill in the blank) and which lowest
T intro--may want to review 112-113; same admin; no follow-up

Test 6 - Location--Section 2 (Form)
Visual discrimination and identification of AB, ABA, ABACA coda, AABA coda, AABB coda forms encountered in previous songs
10 Matching fill-in-blank (form bank above provided) with song titles from book; look up songs and through music; page #s not provided and Ss must look in song index to locate songs easily)
T intro--may want to review 128-133; same admin; no follow-up

Test 7 - Location--Section 3 (expression, style)
Decide which set of descriptors best suits lyrics (not music)

Match 6 two-line song lyrics with appropriate set of descriptors from Set A (energetic, bright, cheerful, vigorous) or Set B (serene, calm, gentle, quiet); sample lyrics = "Take me out to the ball game, Take me out with the crowd"
T intro--none; same admin; no follow-up

Test 8 - Location--Section 3 (expression symbols)
Matching definitions and musical symbols such as f (loud), moderato (moderate), mp (moderately), p (soft), < (getting louder)
10 matching (fill in approp. letter in blank)
T intro--none; same admin; no follow-up

Grade 6 *Tests at this level do not include sharing and discussing answers; "distribute copies of worksheet so that Ss can mark their answers individually." No extension activities ever recommended. No references to previous songs and their concepts for review or preparation for test.*

Test 1 - Location--Section 1 (song identification)
Recall; match descriptions of songs with song titles by style/purpose/subject of song
10 matching (Title bank provided); "A song that is like a singing commercial for clothing" Ans. "The Peddler"; "A sad goodbye song" Ans. "Jamaica Farewell"
T intro--none; same admin; no follow-up

Test 2 - Location--Section 1 (song identification)
Recall; match descriptions or definitions with song titles
5 multiple choice (2-choice items); circle correct answer; ex. "A piano piece in a traditional form, with jazzy harmonies" Ans. Gershwin "Prelude" or "Men at Work Down Under"--Gersh.; music built on a 5-tone scale Ans. Hovhanes or Chopin--Hovhanes
T intro--none; same admin; no follow-up

Test 3 - Location--Section 2 (R-tied notes, duration)
Mathematical; selecting appropriate equivalencies of tied notes and dotted notes by time value
8 multiple choice (2-choice items); tied notes presented with choice of 2 right answers in dotted or non-dotted form equivalencies
T intro--none; same admin; no follow-up

Test 4 - Location--Section 2 (M-step, leap; contour)
Visual discrimination; determining if melody in notation on staffs mostly represent steps or leaps
10 examples of notation; write S for steps or L for leaps *(some questionable, particularly # 2 and #10; little attention to "contour")*
T intro--none; same admin; no follow-up

Test 5 - Location--Section 3 (Expression; performance style)
Recall/memory; matching song titles with definitions and determining ways in which the song should be performed
7 matching, fill-in-blank A, B, C. Ex. A song that tells a story. It must be sung clearly and carefully, especially as it speeeds up at the end. Ans. "Dona Dona"
T intro--none; same admin., no follow-up

Test 6 - Location--Section 3 (Expression; performance style)
Recall/memory of songs presented in book and best performance style choice
10 matching (songs) from 3 sets of descriptors A (jazzy, accented, cheerful, rhythmic), B (humorous, dance-like, lively, full of motion), or C (lyrical, calm, smooth lines, quieter mood); students fills in blank (A, B, or C) beside song title; ex. "The Twist" Ans. B
T intro--none; same admin; no follow-up